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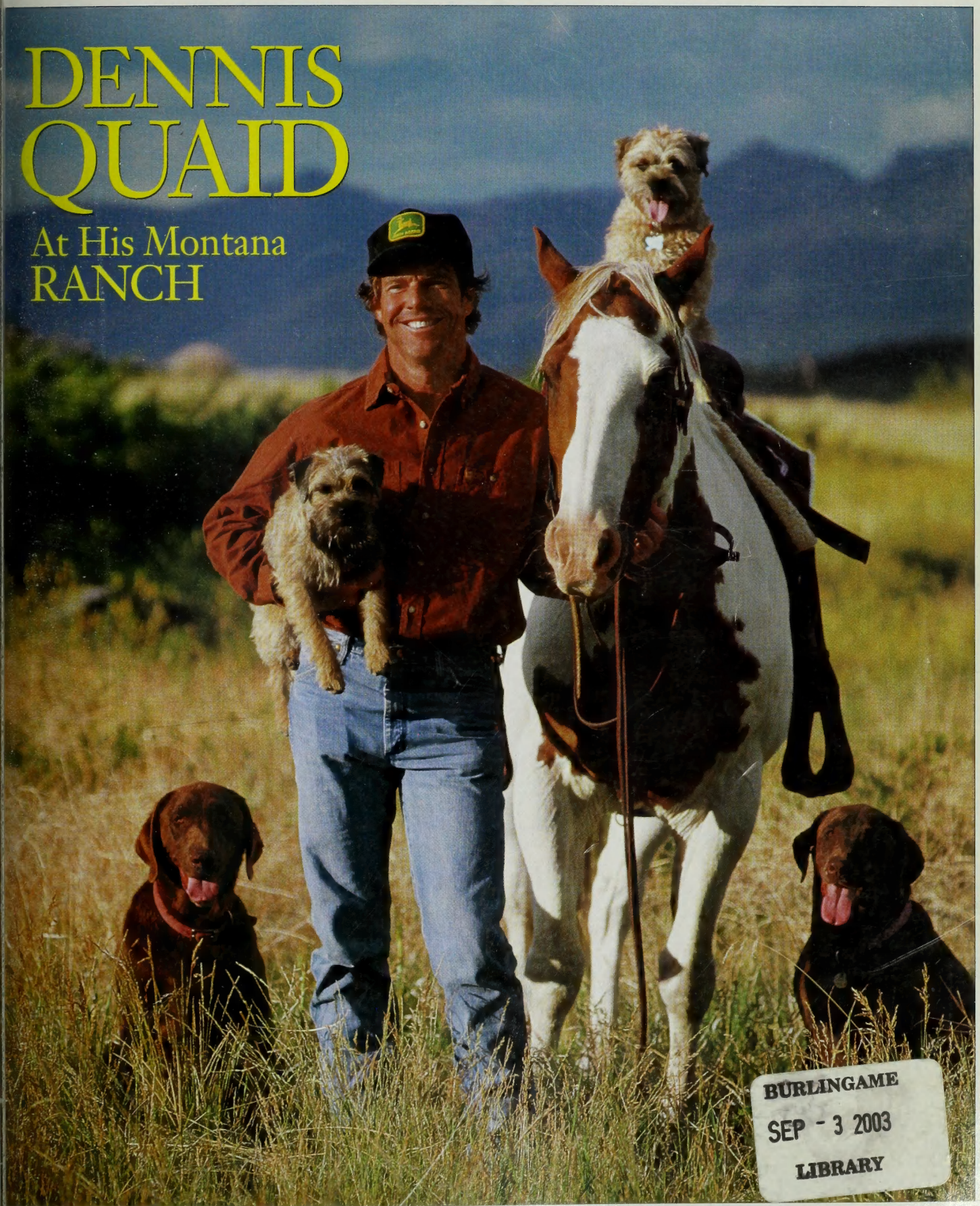
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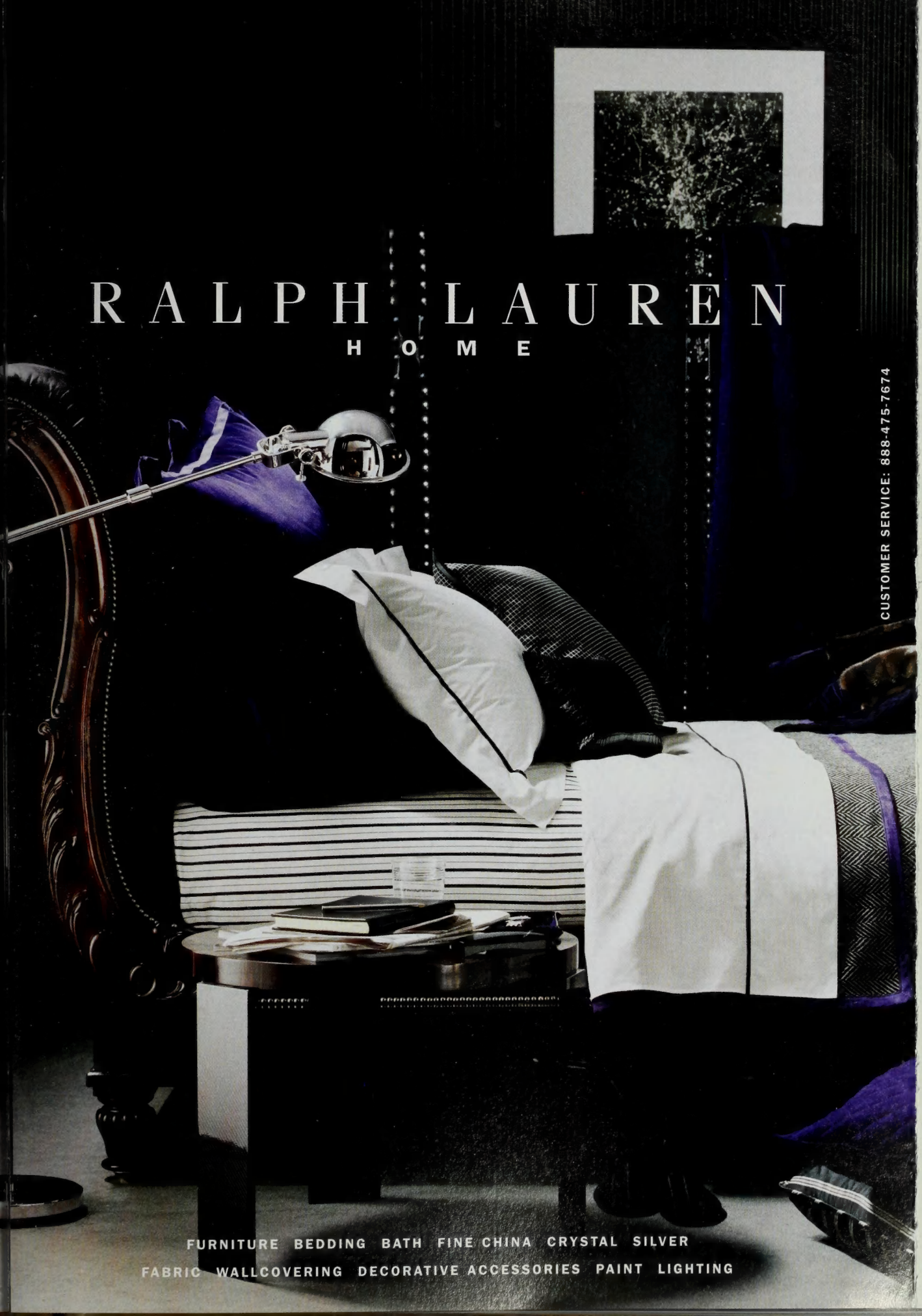
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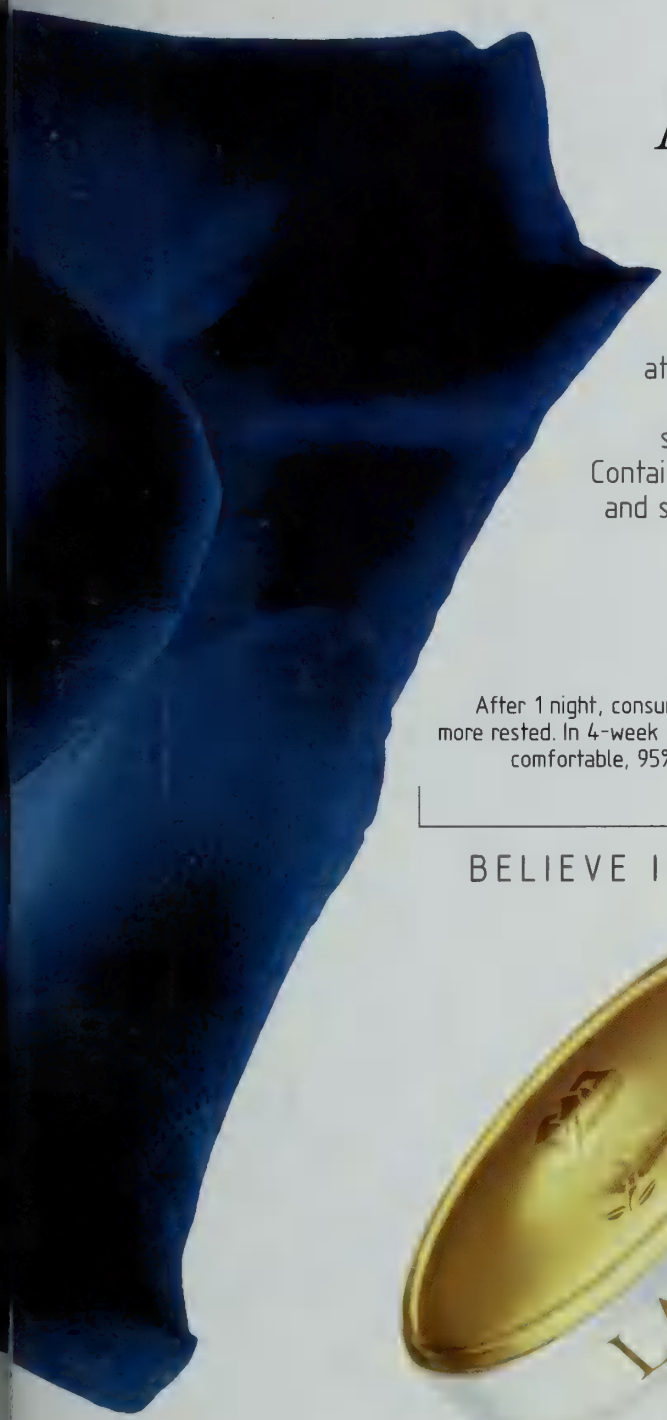
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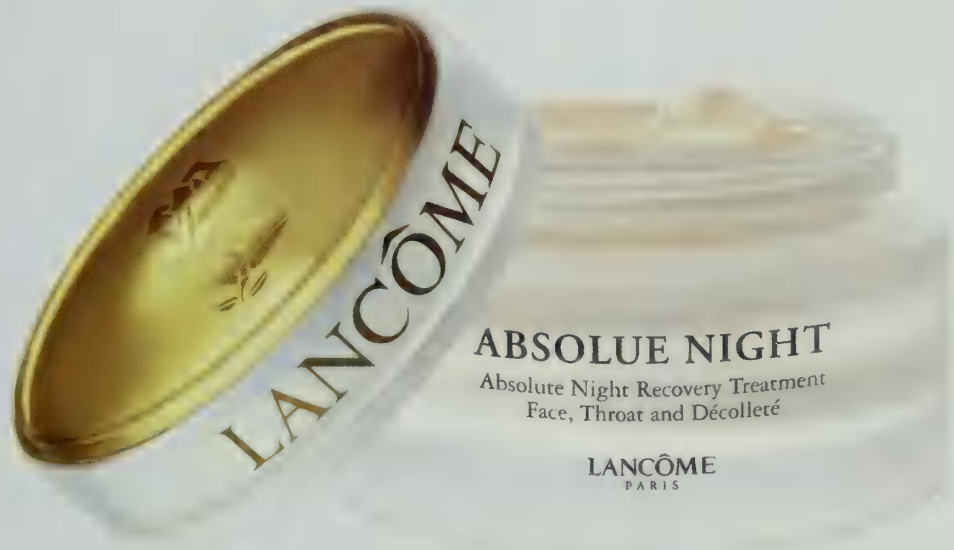
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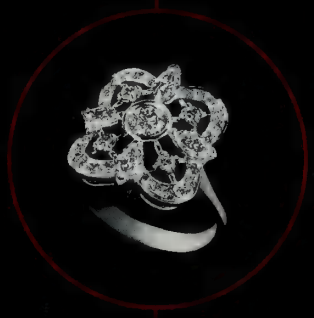
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ARCHITECTURAL DIGEST

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COVER: Actor Dennis Quaid is accompanied by the family dogs for a horseback ride on his Montana property. Photography by David O. Marlow. See page 192. ABOVE RIGHT: A fusion of Japanese and South African aesthetics inspired the design of a residence in Southern California. Architectural design by Wallace E. Cunningham. Interior design by Pamela Smith. Photography by Erhard Pfeiffer. See page 236.

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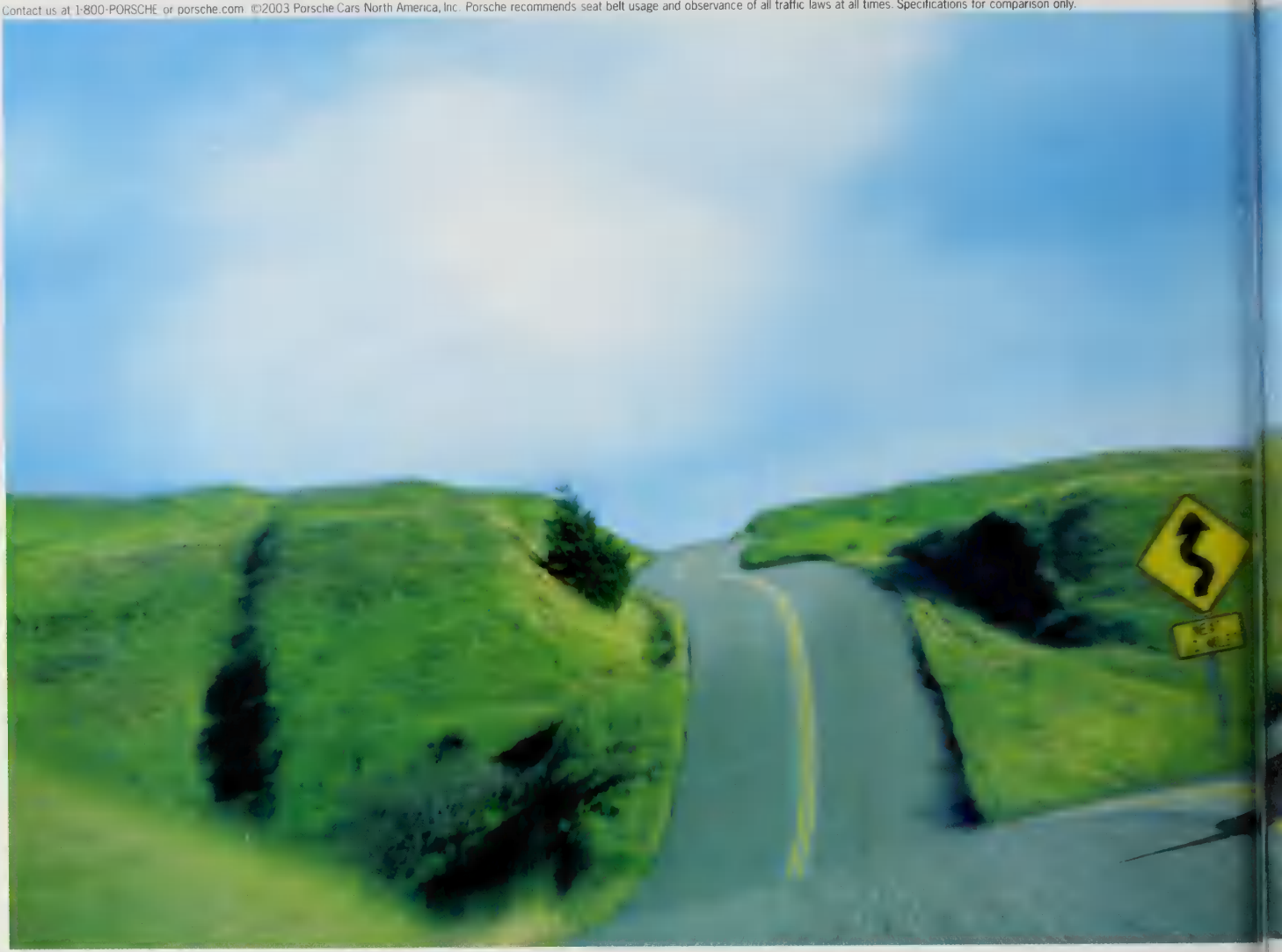
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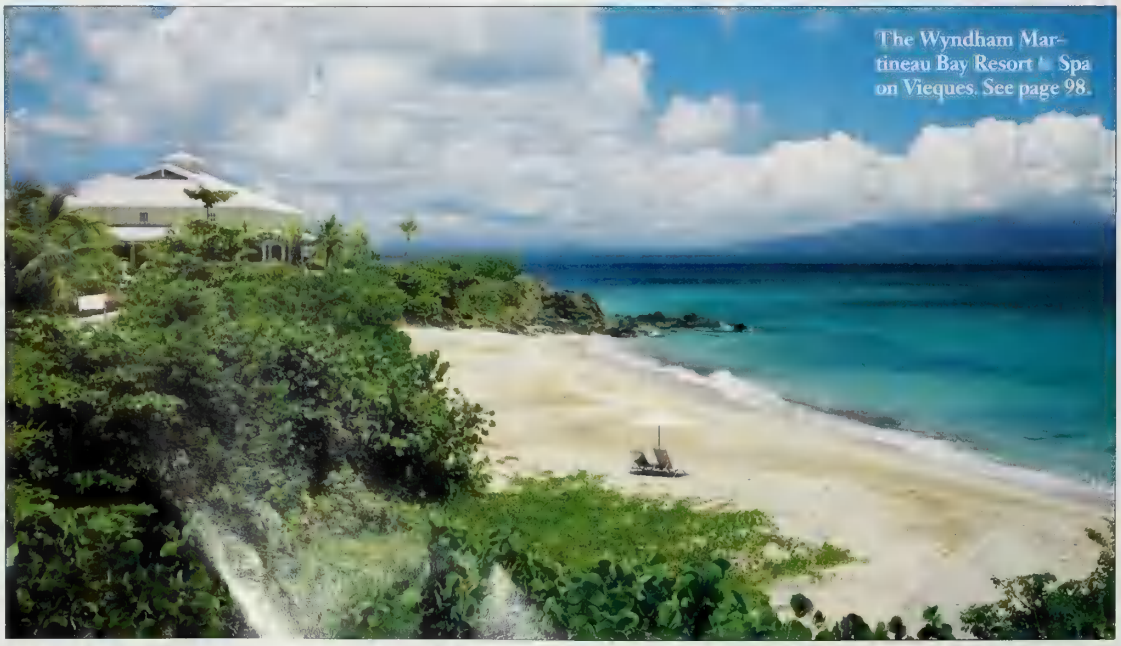
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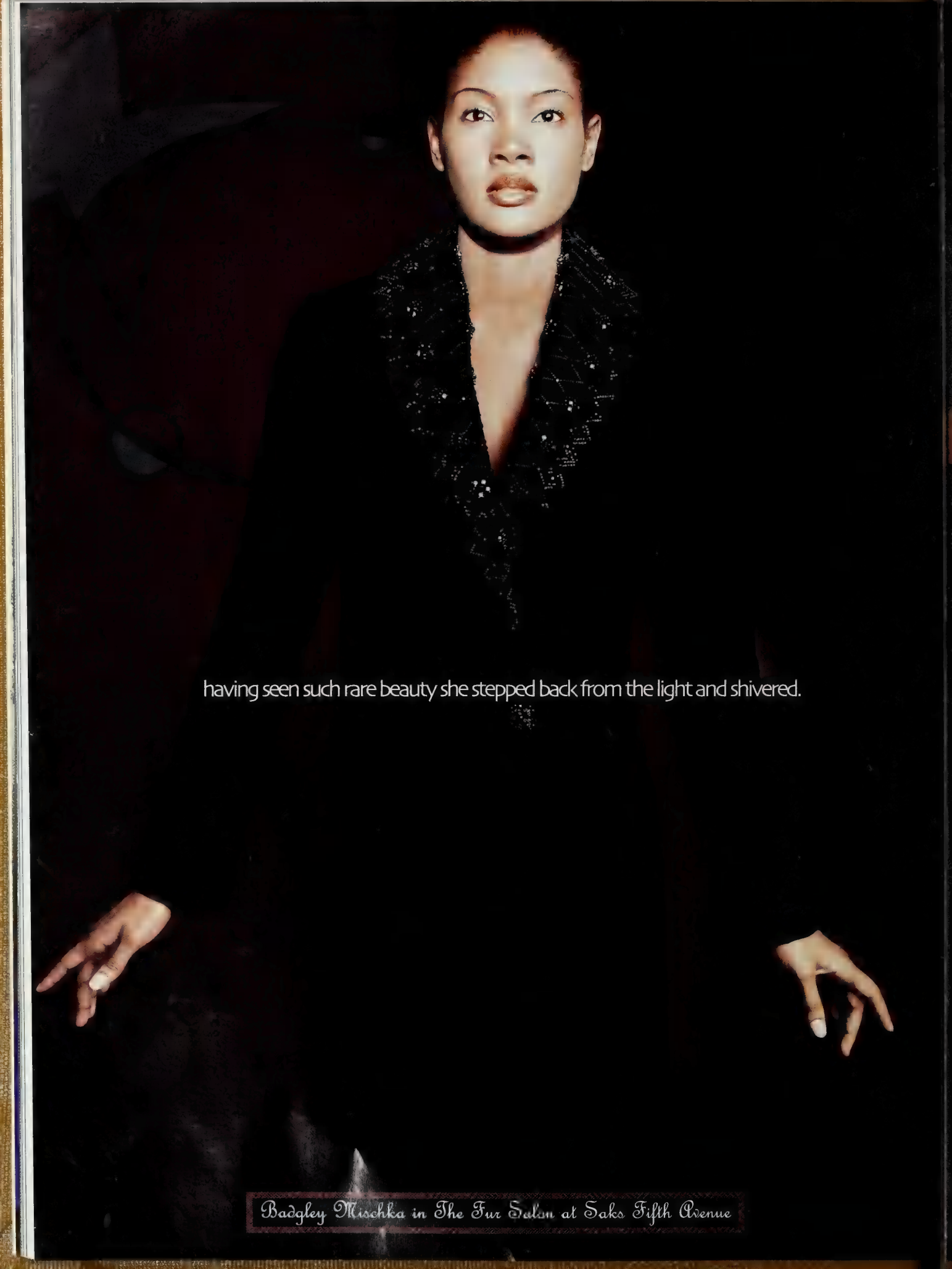
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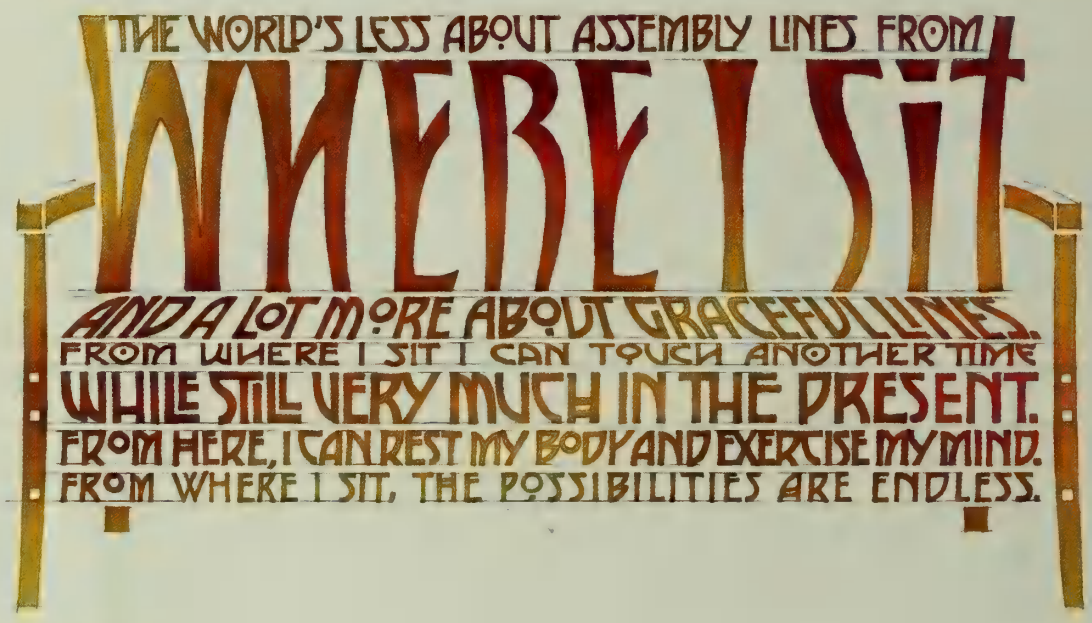
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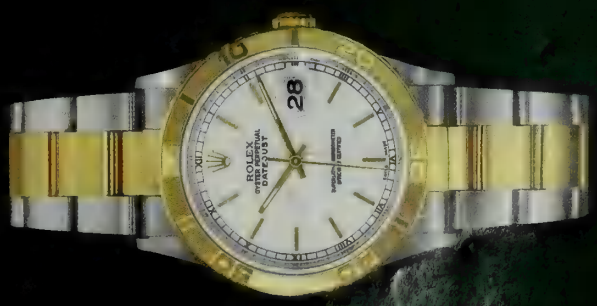


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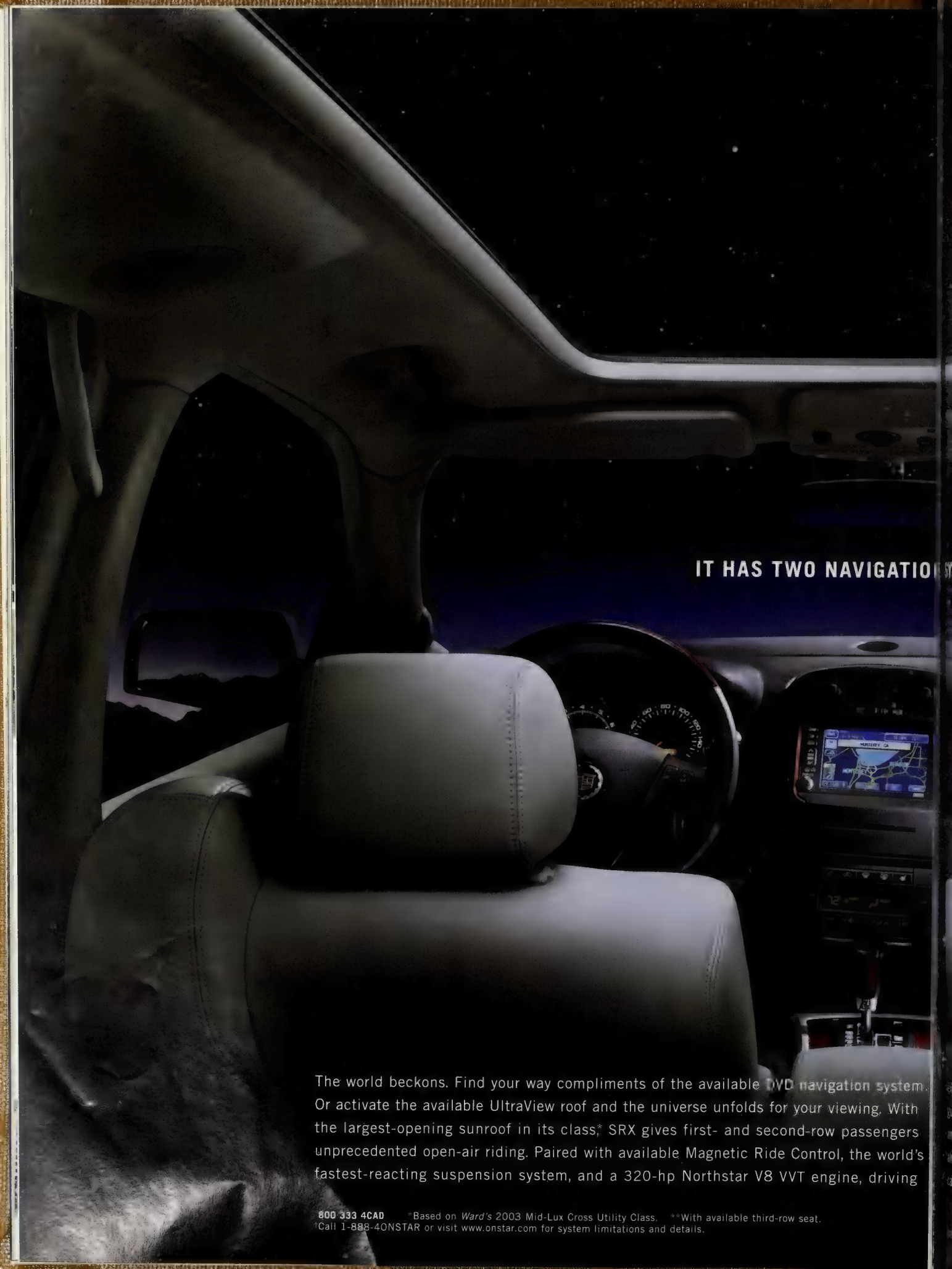
)81 I was shopping for a Mexican wedding dress when I came across some ican tiles being sold as trivets. A childhood memory came back to me of utiful showers in Mexico which were entirely tiled. At the time I was a social ker and not looking for a new path, but before I realized it, I was asking, y sell these as trivets when you can sell them as whole showers?" It wasn't after that I started selling tile out of my home. Terra cotta tiles covered wood floors and one of each decorative tile was displayed on my dining room table. Soon after, I visited a designer's resource room where they were oohing and ahhing over Formica rings of color. But it was through a chance encounter with a designer that I truly found my way. She was lamenting to me about some custom French lavs whose matching tile to complete a monochromatic plan had been discontinued. Again I asked,"Why not do with color for tile what Formica has done with laminates?" It was the beginning of the Ann Sacks Collection of custom tile and the birth of Ann Sacks tile, stone and plumbing.

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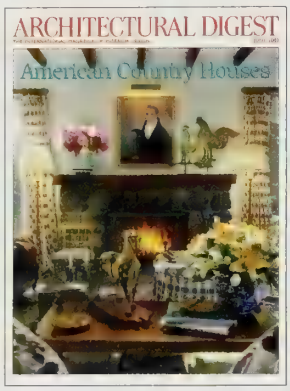
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Bravo! The June 2003 issue was great, as usual. I enjoyed the article "Hotels: Inn at Price Tower." I have been to Fallingwater and several other of Frank Lloyd Wright's houses. I like his handling of lines and space. I also especially liked the story on Charles Rennie Mackintosh ("Unbuilt Architecture: Model Mackintosh"). His concert hall would make a beautiful church.

—Gail Phelps
Corpus Christi, Texas

JEWEL TEA COMPANY

What a delight it was to read some of the history of the Jewel Tea Company in your June issue ("Collecting: Jewel Tea China"). The Barrington Area Historical Society is working with the Illinois Preservation Agency in hopes of placing the old Jewel Tea Company's corporate building on the National Register. However, the Barrington Park District is moving to acquire and demolish the building in its quest for more open space. John Cottrell's collection of china may be all the history that remains of the fine old company that invented the coffee break.

Ellen M. Carlson
Barrington, Illinois

TO INFINITY AND BEYOND

I'm fascinated by Joseph Giovannini's spatial architecture ("A Life Less Ordinary," May 2003). It draws the mind to the concept of infinity.

Dee Jasper
Tehachapi, California

KUDOS FOR SET DESIGN

I greatly enjoyed Michael Frank's article and Fred Licht's stunning photographs in "Scene-Setting for Reese Witherspoon" (July 2003). It was satisfying to read how Mr. Frank reflected our profession of set decoration through his review of the work of our member K. C. Fox and that of production designer Melissa Stewart. His article accurately spelled out how the set decorator works in collaboration with the production designer, director, writer and cinematographer. When audiences take note of particular film settings or "read" characters by interpreting their environments, the details that help to form their opinions have been placed there by set decorators. Our entire membership thanks Mr. Frank, Mr. Licht and *Architectural Digest* for this beautiful, accurate and informative article.

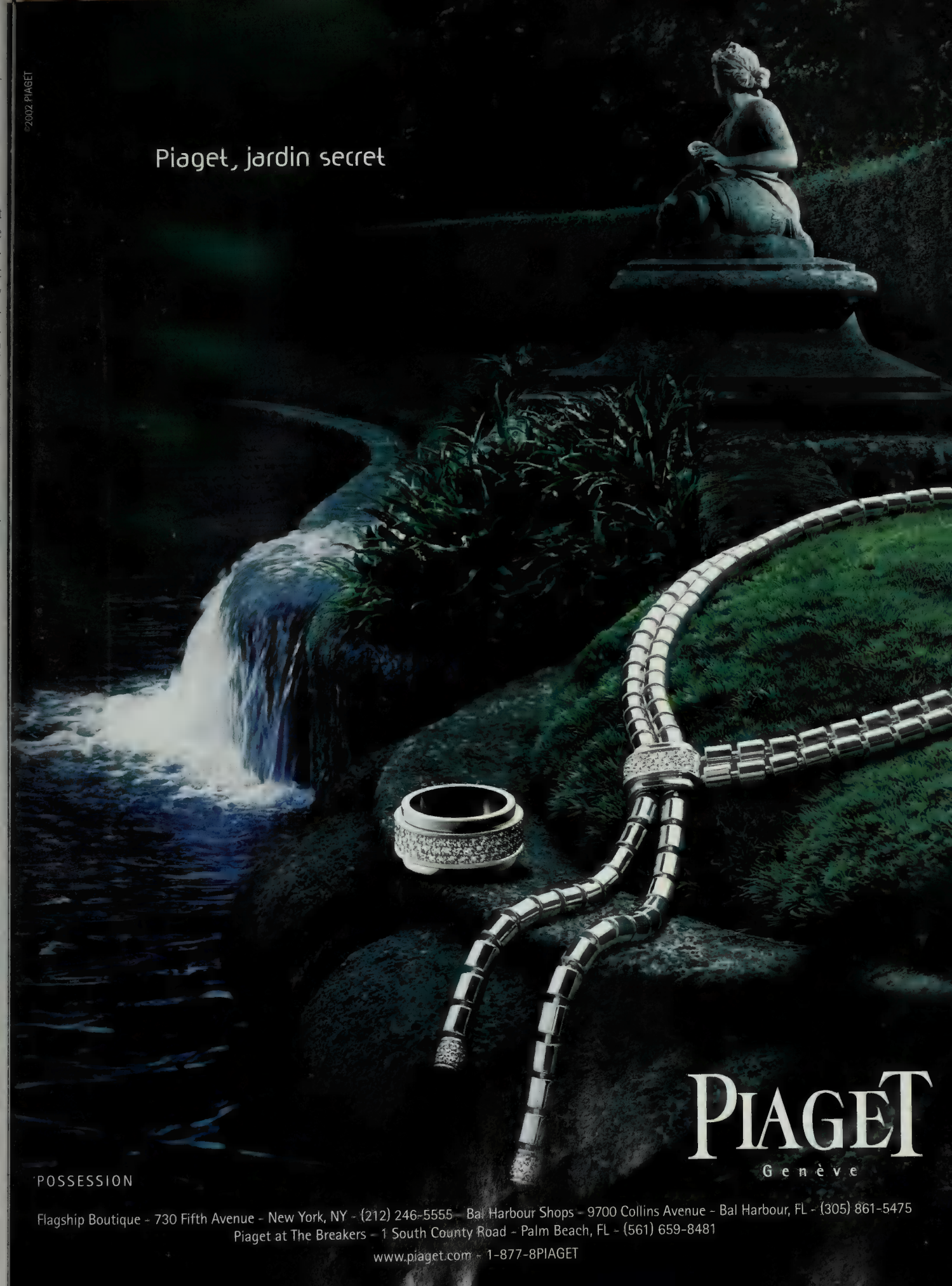
Daryn-Reid Goodall
President, Set Decorators Society of America
Hollywood, California

OLD HOLLYWOOD BY MELVIN DWORK

Seeing the Bob Evans spread ("Robert Evans at Woodland") in the July issue brought to mind many wonderful memories of the mid-1940s, when I got out of Parsons and got my one and only job with a major designer of the time—namely James Pendleton. After working for Jimmy for three years, I opened my own office. James and his wife, Dodo, built Woodlands (it wasn't called that then) in the '40s with John Woolf, the architect. They used to spend six months of the year in the house and the balance in their New York penthouse, which I helped to redo. They gave extravagant parties around the pool that were famous. Many pages of *Vogue* at the time covered the parties. You can imagine how a young kid from Kansas City reacted to all of that. I was his only assistant, so I was involved in every job. I cut my teeth in the decorating world by being exposed to a very high level of design. I was weaned on the best of everything. There was no such thing as a budget job, and I met and worked with all the top craftsmen and antiques dealers and architects, like John Woolf. We worked with Woolf on a house in Pacific Heights that had belonged to Orson Welles and Rita Hayworth (see *Architectural Digest*, April 1998). Our client was Edward Lasker (Mary Lasker's stepson). We restructured the house and created a sumptuous residence, filling it with good antiques and reproductions and good, simple upholstery. We worked with other Hollywood people, such as Norma Shearer, Claudette Colbert and Agnes Moorehead—also the Shirley Burdens (Carter Burden's parents). When I was out there from time to time working on these jobs, I stayed at the house. It was quite a treat. The house was so elegant and understated—not at all the way it is now. I thought you might find this interesting as an afterthought. It's going to be in my memoirs. I am looking forward to the next issue. With all best wishes from a survivor.

Melvin Dwork
New York, New York

continued on page 48


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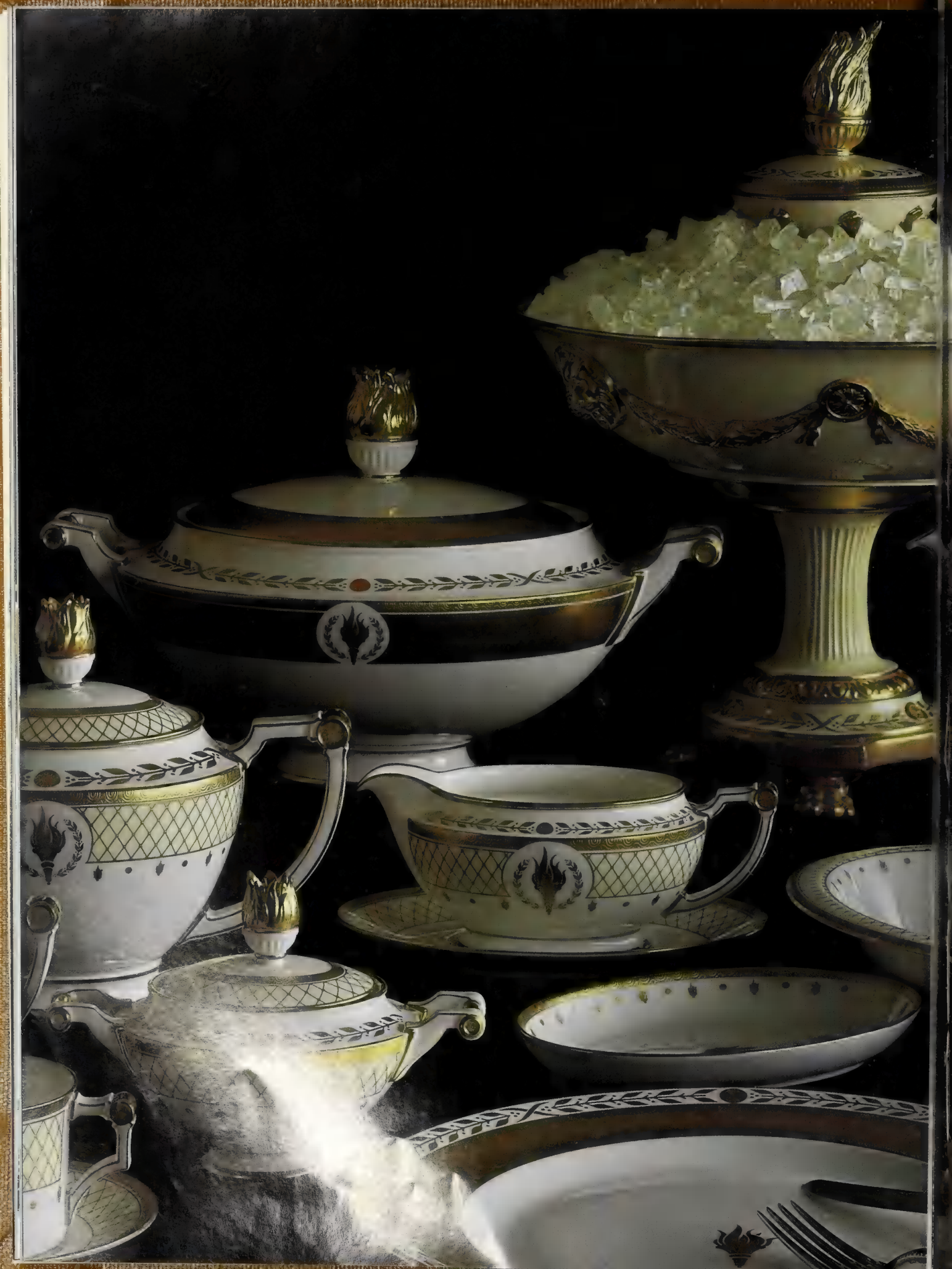
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continued from page 42

THE HISTORY OF THE MONKEY SOCK

I am the great-granddaughter of John Nelson, who invented the sock knitting machine—more specifically, the machine that knit the monkey dolls that Barbara Guggenheim collects ("Collecting: Adventures on eBay," June). There were two companies in Rockford, Illinois, that manufactured these work socks. John Nelson and his sons started the Nelson Knitting Company in 1880, and after John Nelson's death in 1883, his son Franklin made an improvement on the original machine. John Nelson's sons (my grandfather was Frithiof Nelson) then started the Forest City Knitting Company in 1890. I don't know when the first monkeys were made. I saw one for the first time when my father gave one to my first child in 1951. I do know that every Christmas he gave 50 dozen pairs to the order of Episcopal nuns in Wisconsin, who made the dolls to raise money at Christmas. He also talked Sears Roebuck into including a pattern with every dozen pairs they sold. The earliest dolls did not have the red heel mouth. The features were sewn in. In 1932 a local advertising man talked the Nelson Knitting Company into adding the red heel; then the doll from the Nelson socks became the most sought after. The two firms merged in 1953 and eventually went out of business. I believe the socks are being made now by the Fox River Knitting Mills in Texas, but not of the original cotton yarn and on different machines. I am 76 years old and the last relative who had family working for the company. For me, the monkey is family, and it pleases me so very much how many people love it, too.

BARBARA GERRY
VIA E-MAIL

INSPIRED READER

I am 13 years old, and every issue of *Architectural Digest* that I read is awe-inspiring and makes me want more and more to do something with architecture as a career.

RYAN SMILEY
KUNKLETOWN, PENNSYLVANIA

KELLY HOPPEN

"Splendors of Symmetry" in the May issue was fantastic. Every photo was great. The work of the interior designer, Kelly Hoppen, kept me spellbound. She is truly a designer with a bright future.

CHRISTINA FAZZOLARI
FRANKFORT, NEW YORK

JACK LENOR LARSEN

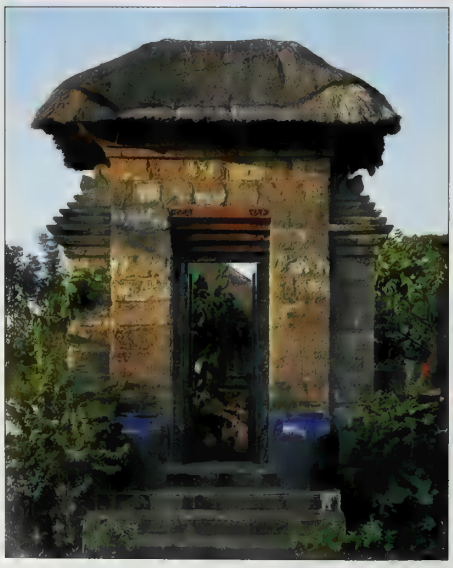
We were delighted to see your lovely article "The House That Jack Built" in the June issue. Jack Lenor Larsen's patterns and colors have graced our home and blended well with other furnishings we've added over the past 20 years. Thank you for spotlighting his work. It certainly deserves recognition.

JOYCE C. GRAND
FALLS CHURCH, VIRGINIA

ASIAN AESTHETIC

I was quietly enjoying the August 2003 issue when, to my surprise, I came across a residence that I was fortunate enough to be a guest in during one of my travels to Asia ("Earthly Temples"). The different pavilions are so unique and done with great detail. I was so impressed. Please continue to show these beautiful homes in Asia and the Pacific islands. They are so refreshing.

PETER ZAMORA
SAN FRANCISCO, CALIFORNIA



REMEMBERING ARTHUR SACKLER

I stumbled across an article on the Manhattan apartment of Jillian Sackler ("With All Due Respect," March 2002). I decided to share this article with my mother, since she loves art and beauty as much as I do. She began sharing some of her memories of the Sacklers with me. It seems that her parents lived in the apartment next door to Dr. Arthur Sackler's mother in Brooklyn, New York. The families knew each other well. My mother said she recalled an evening, sitting with her parents, visiting Mrs. Sackler and her three sons, of whom Arthur is the eldest. My mother was just a girl in high school at the time, while Arthur was possibly in his early 40s. She remembers that he had already established his Psychiatric Research Institute in a big building in Manhattan. (Could this be where Jillian Sackler lives today?) They had a wonderful conversation, and what my mother most remembered about him was his profound dynamism. When I read the paragraph where Mrs. Jillian Sackler is quoted as saying, "Arthur had tremendous energy and persistence," my mother excitedly interrupted me and concurred that he had a "brightness that just filled the room." I thought you might find these reminiscences interesting. Dr. Arthur Sackler was a very special man, in both his scientific contributions and his contributions to the art world. Mrs. Jillian Sackler is to be commended for her continuing efforts to share Dr. Sackler's work with the world. Such a significant human being must be remembered.

"Mrs. Jillian Sackler is to be commended for her continuing efforts to share Dr. Sackler's work with the world."

TARA RHODES
PALM DESERT, CALIFORNIA

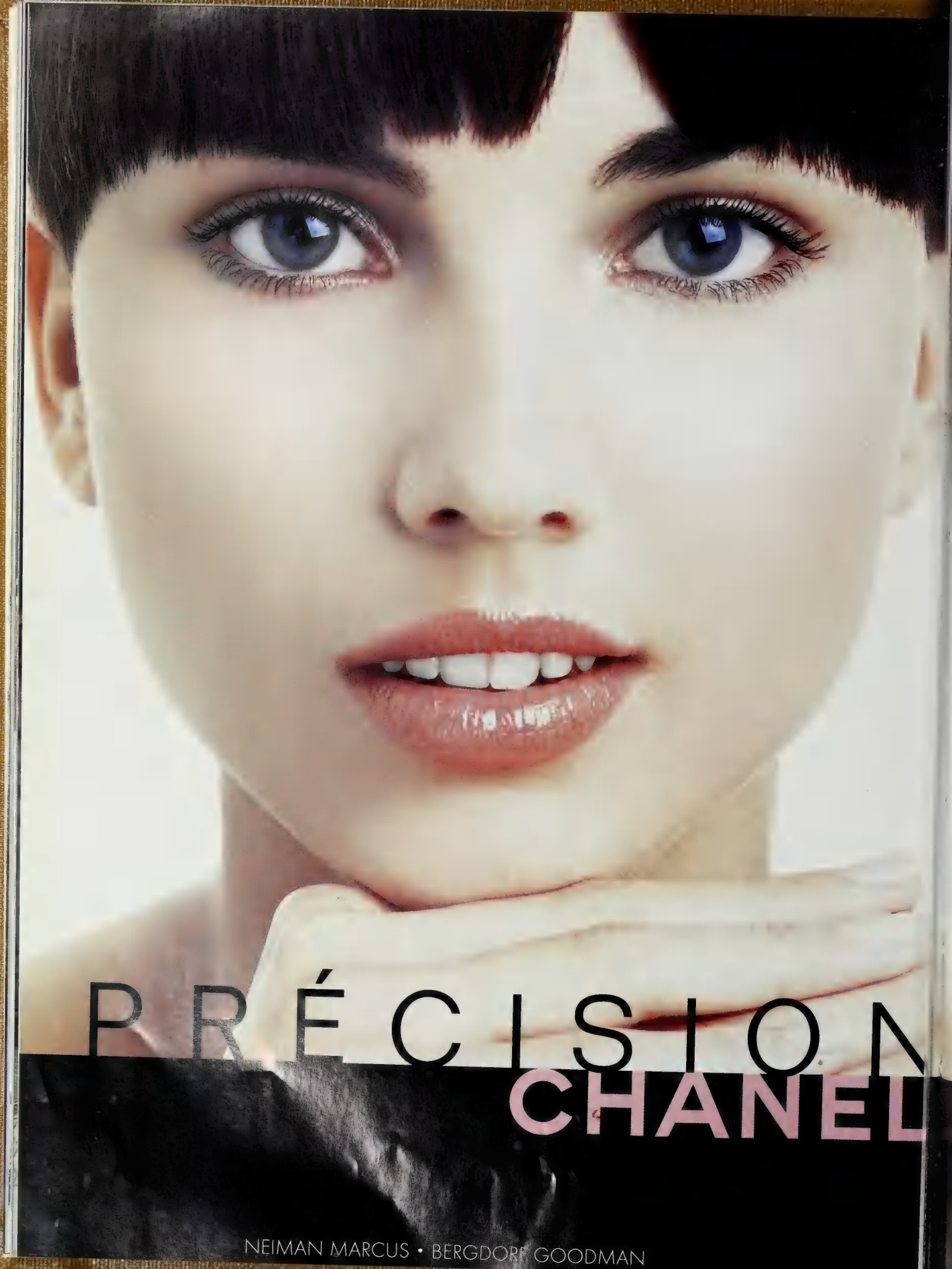
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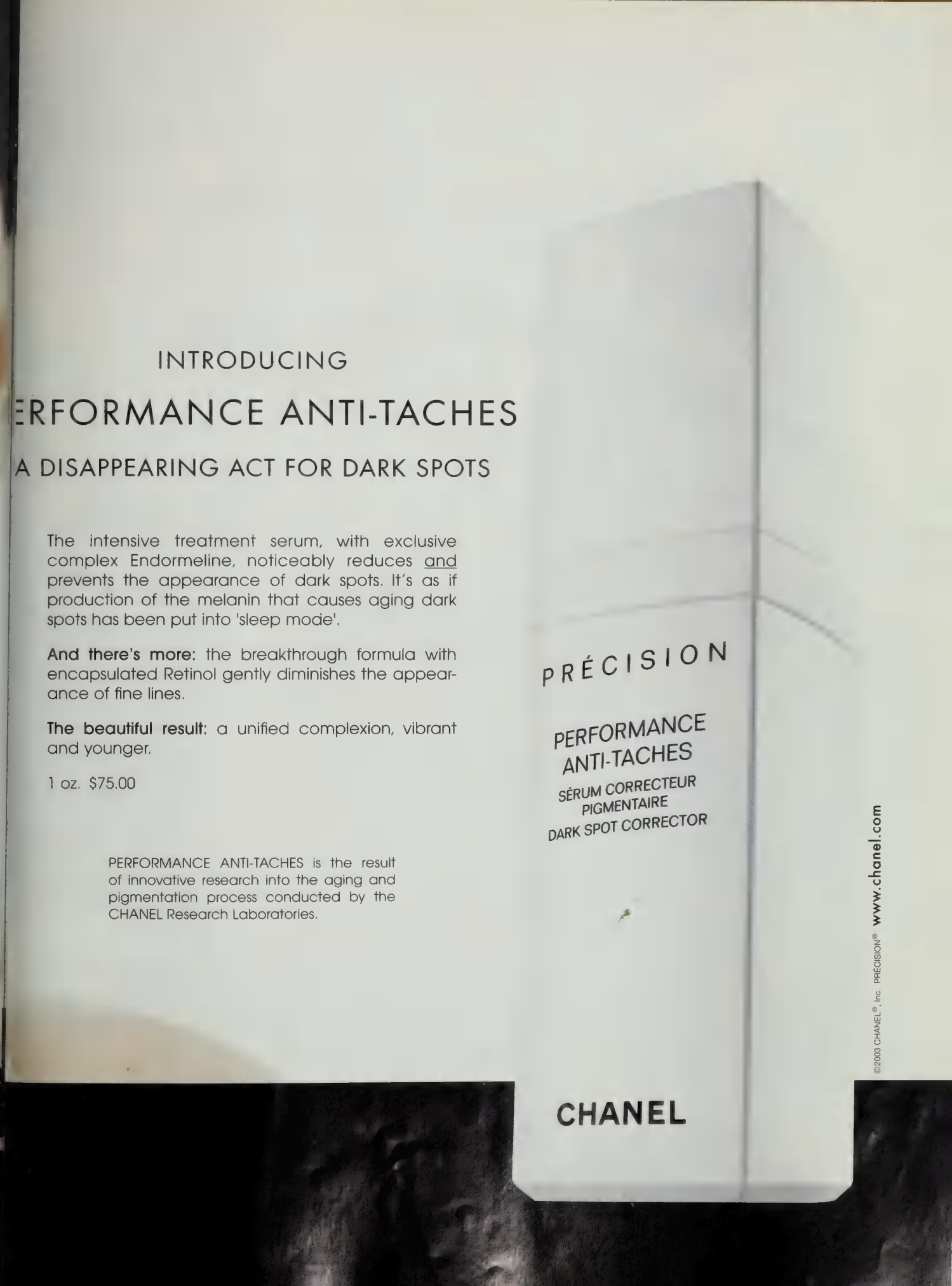
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Overheard: "The rooms in *Architectural Digest* are beautiful, but, realistically speaking, when am I ever likely to step into one?" Well, if you will be in New York later this fall, you'll have your chance. For the first time ever, we've asked an assortment of interior designers—chosen from the AD100, our biennial list of our best—to create original room settings. The name of the project is "Rooms With a View of Central Park," and the spaces can be found on the 73rd floor of One Central Park, the new condominium complex high atop the new AOL Time Warner Center on Columbus Circle. The finished building will represent the largest mixed-use complex ever constructed in New York's history. It is, in short, big news—and so is our participation in it. We've never done anything like this before, and it's doubtful that we'll ever do anything like it again. Details on how to see these rooms firsthand will be in next month's issue—watch for them. It will be a view of design you'll want to see. Also, there is another "View" in this issue you'll want to see. It's the apartment of Star Jones, of the popular TV show *The View*.

***Paige Rense**, Editor-in-Chief*



NANCY COLLINS ("Architectural Digest Visits: Dennis Quaid," page 192; "Being Star Jones," page 228). "As a native of Hamilton, Montana, I think he's a great addition to my state," contributing writer Nancy Collins says of Dennis Quaid, who lives on 500 acres in Big Sky Country. "His home is as masculine and sexy as he is." Collins, a former ABC News correspondent, logged some female time in this issue as well, with Star Jones, cohost of *The View*. "The only thing better than seeing Star Jones's rooftop terrace—the Girlfriends' Garden—is sitting there, sipping champagne with her and four of her girlfriends. As we looked out over the spectacular Manhattan sunset, we talked about the things all girls do: men, decorating and, of course, world peace."



STEVEN M. L. ARONSON ("Made in America," page 202). "My initial interview with Susan and Jerry Lauren, in their gallery-like Park Avenue apartment, lasted a full seven hours," says contributing writer Steven M. L. Aronson. "They gave me an in-depth introduction to each and every object in their great folk art collection, putting me on a first-name basis with some of the wittiest whirligigs and staunchest weathervanes I've ever known. And, of course, I can never be disappointed if I see that these metallic new friends start blowing with the wind." Aronson is the author of *Hype* and the coauthor of *Savage Grace*, which won an Edgar Award for best work of true crime.

JAIME ARDILES-ARCE ("Six Degrees of Decoration," page 262). Contributing photographer Jaime Ardiles-Arce, who has photographed for *AD* "for a quarter-century now," found artist Jeremiah Goodman, who has been painting for some 60 years, to be "positive and witty, with a dark, moody apartment conducive to deep thought—so that's how we shot it." Goodman, he adds, is "a man filled with anecdotes of a busy, creative life without any regrets."



KIM SARGENT ("Exotic Effect in Miami," page 252). "Andrew Sheinman's using Peter Beard's photographs as a background for his Balinese-inspired interiors is a bit of a stroke of genius. It's a very powerful, interesting combination of art," says Kim Sargent. "And the images are found throughout the house—small slices of time that have been captured." Sargent is a photographer who divides his time between Palm Beach and upstate New York.



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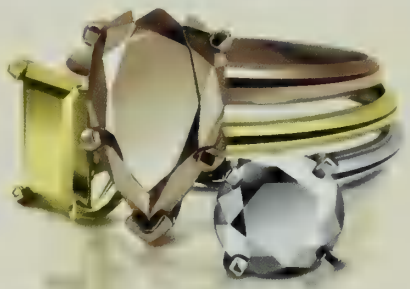
After seeing his inventory at an antiques show, **Elissa Cullman** made the trek to Woodbury, Connecticut, to see **Joel J. Einhorn**'s shop in person. It was instantly worth the trip, as "the first thing that caught my eye was several pieces of American faux-bamboo furniture," she says. "I'd only known of one other dealer, in Manhattan, who carried this 19th-century form I love so much." She was also rewarded with "a wide variety of American antiques—city and country—as well as folk art." The Queen Anne, Chippendale and Federal pieces are punctuated with fun items, such as game boards and hooked rugs (right). Clocks, ship paintings and Bennington pottery (Cullman, above, in the shop, admires a pitcher) are also specialties.

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Asian Influence in Australia



In the 1980s, when I lived on Queen Street, I'd walk by and look at the beautiful things in her shop," **Sandra Nunnerley** says of **Lynette Cunnington**, in Sydney. Now, on Nunnerley's holiday visits, she always drops in for Cunnington's late-Ming and Qing Dynasty furniture and works of decorative art (right).

"She has an amazing mix of things," says the New York–based designer, who has walked away with accessories such as red jade, ivory boxes and jewelry.

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Chinese antiques are elegantly displayed in Lynette Cunnington's spacious shop, above.



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Zen Story

Actress Susan Sullivan and Psychologist Connell Cowan Find Calm near Santa Barbara

Architecture by Andy Neumann, AIA/Landscape Architecture by Van Atta Associates
Text by Peter Haldeman/Photography by Erhard Pfeiffer



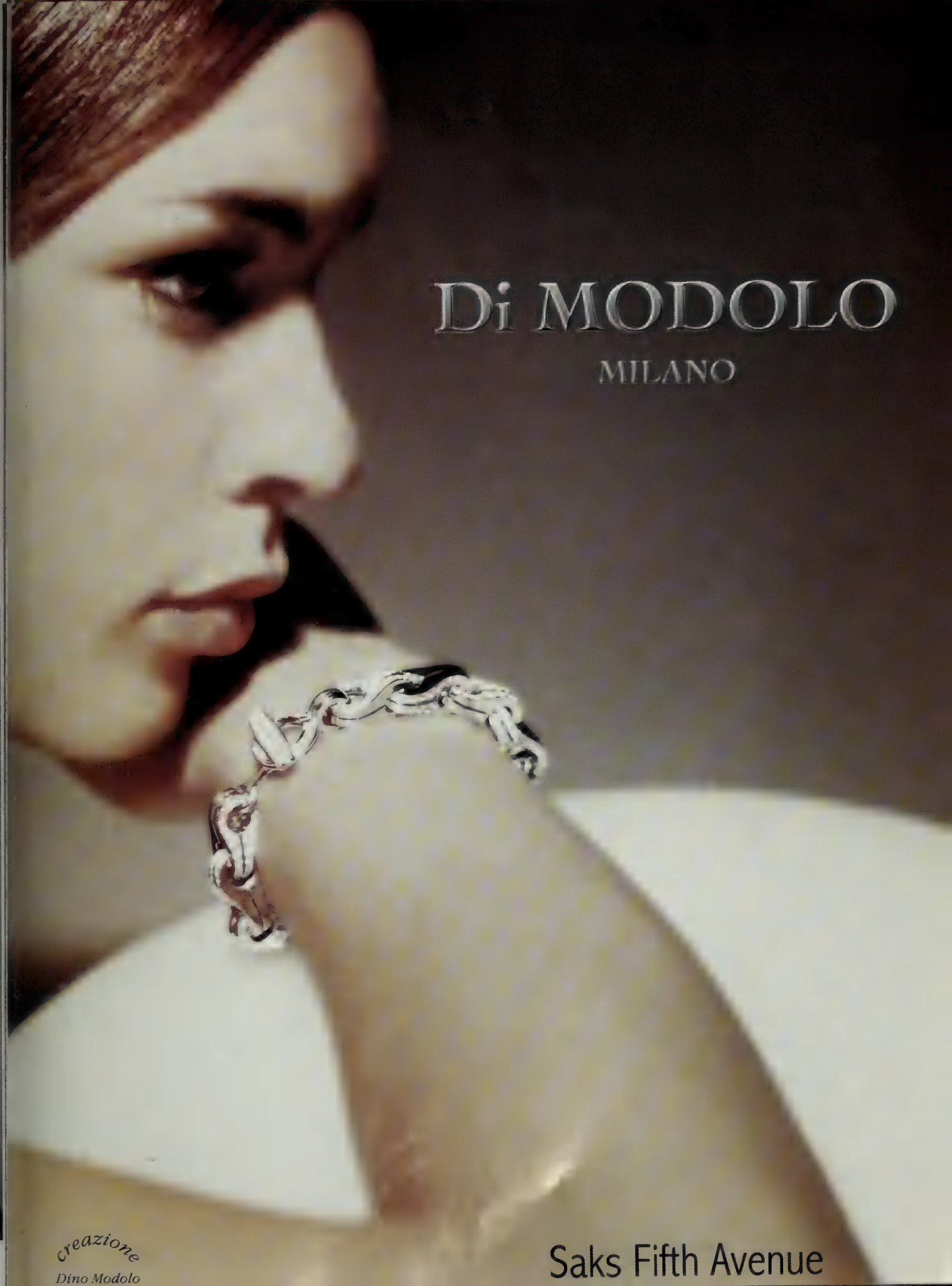


A glass stair marks the entrance to the 2,675-square-foot Santa Barbara County, California, house (left) shared by actress Susan Sullivan and psychologist Connell Cowan. Architect Andy Neumann's firm built it around a 1930s structure by Lutah Maria Riggs.

SHE WAS TRAINED AS A stage actress and has appeared in a number of films, but most of us are acquainted with Susan Sullivan by way of the small screen. For nine years (until her character's untimely death by drowning) the actress suffered exquisitely as the virtuous and stoic Maggie Channing on *Falcon Crest*. More recently, she sent up WASP stiffnecks as Kitty Montgomery on *Dharma & Greg*. And it's difficult to imagine anyone else bringing quite the same authority and cucumber-cool composure to a pitch for Tylenol.

It comes as something of a surprise to discover that in real life Sullivan has had her less-than-serene moments. "In the mid-'80s my daughter on *Falcon Crest* asked if I

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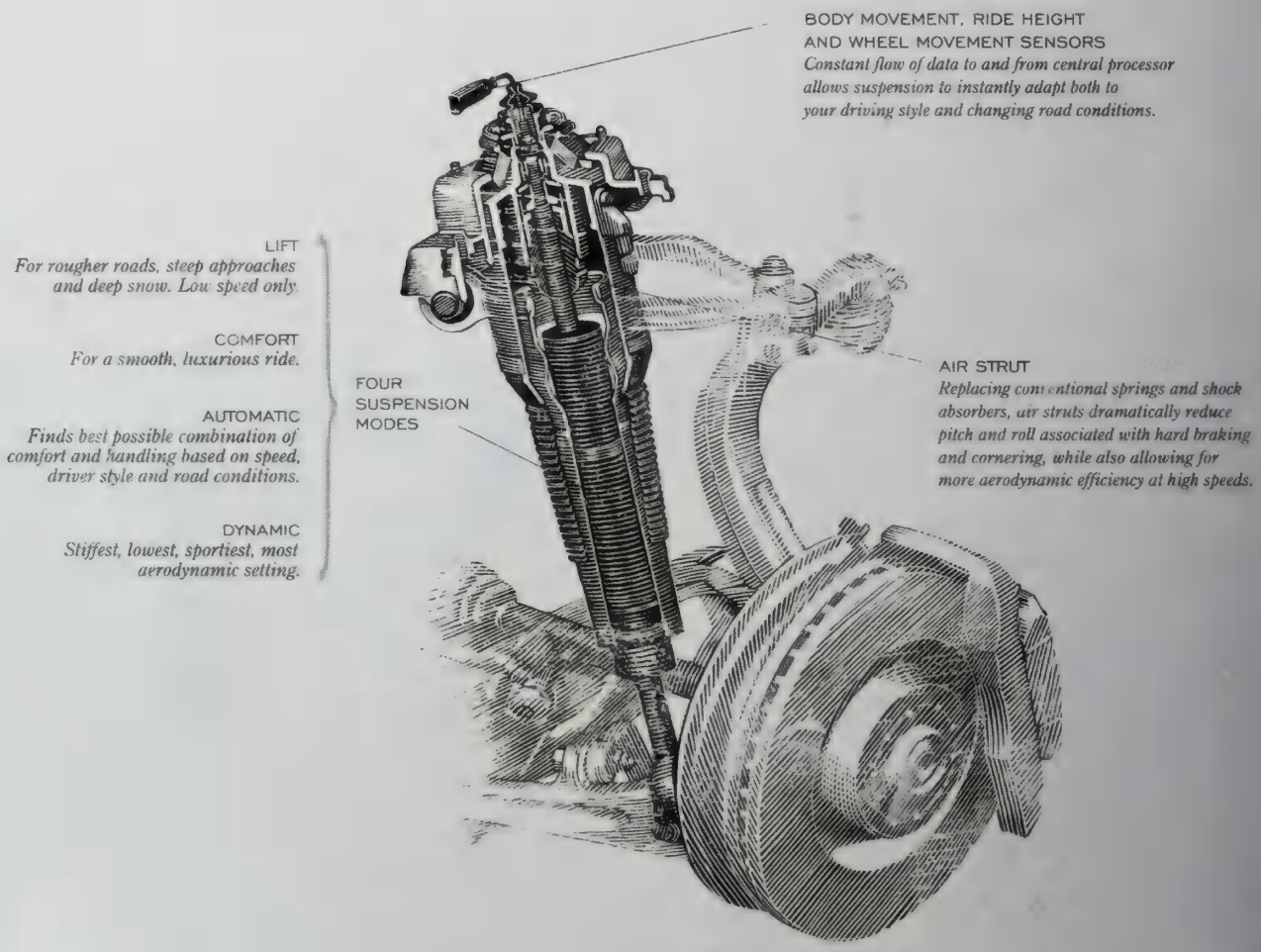


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The owners decorated the living room and the other spaces in the house themselves. Finds include a Chinese cabinet and chairs from Kim3. The floor is polished concrete.

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was dating anybody," confides the actress in her low, precise way over a bottle of sparkling water. "She knew a guy who had just written a book called *Smart Women/Foolish Choices*. I said, 'That's too interesting. Of course I want to go out with him.' I always say he wrote the book and I lived it." Smart woman, smart choice: She and psychologist Connell Cowan have been happily yoked ever since. They share a hilltop home in Los Angeles filled with Cowan's paintings and sculpture, an apartment in New York City and a beach house in Santa Barbara County that is as self-possessed as Sullivan herself.

It was a flood in their L.A. headquarters that led the couple to rent in Santa Barbara several years ago. While they were there, they did some house hunting, homing in on a quiet stretch of coast flanked by a wetlands preserve and lined with mostly old-fashioned beach cottages. The house that won them over was neither old (circa 1960s) nor particularly comfortable (a mere 900 square feet), but it *was* impressive—a modern pavilion

continued on page 66



LEFT: With sculptor Paul Lindhard, Cowan created the "familial" basalt sculpture before the guesthouse. The landscaping was done by Michael Sanchez, of Van Atta Associates.

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built by the prominent Santa Barbara architect Jack Lionel Warner. After weekending at the place for a couple of years, Sullivan and Cowan decided it was time to expand. "It was very pristine and beautifully designed in terms of scale," explains Sullivan. "But it ended up just being a bit too small."

> "I always felt that it needed to be a clean, open space," says Susan Sullivan.

The hurdles to enlargement were considerable. To begin with, the pair wanted to save and incorporate the existing house rather than simply start over from scratch. Then there were legal constraints as to how high the roof could be (no higher than 25 feet) and how low the floor could be (no lower than four feet above ground, for flood control). And, like many beach houses, the place occupied a long, narrow lot and suffered from light deprivation. What Sullivan and Cowan had going for them was a knockout location and an architect on intimate terms with it: Andy Neumann, of Neumann Mendro Andrulaitis Architects—a lifelong Santa Barbara resident (and avid surfer) who has worked on more than 50 beach houses in the area.

Working hand in hand with the couple, Neumann and project architects Dave Mendro and Bob Pester kept to the roof and floor restrictions by raising the old house,

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Above: The master bedroom achieves a minimalist look with a floating limestone hearth. The sculpture at rear is by Cecilia Z. Miguez. Rug, Bausman & Company.

"It feels like the last unspoiled bit of California coast," Sullivan says of the area. Left: The master bath overlooks the ocean. The tub was designed by Philippe Starck.



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Accelerating the future

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centering it on the lot and, in essence, appending a new two-story structure behind it. The lifted house was cantilevered like a monumental piece of sculpture over a reflecting pool and a breakaway wall that Cowan suggested cladding in Cor-Ten steel. Light and views were captured by a generous entrance courtyard, skylights, and walls of glass on the beach side. "It's quite a departure from the cottages on either side," says Mendro. "But keeping the house set back from the ocean and painting it gray helped it fit in."

On the street side, a low translucent garage/guesthouse wall and a red-trimmed door only hint at the intrigue inside. "As you pop through that door, you enter this other world that is private and serene," says Neumann. "There's a whole sense of procession as you come up to the house." *Zen-like* is an overworked word, but the stands of bamboo and the glassy reflecting pool, the water sculpture created by Cowan and sculptor Paul Lindhard from three slabs of basalt, and the circular garden of pebbles and grasses designed by the landscape architect, Michael Sanchez, of Van Atta Associates, all form a composition as simple and as intricate as a koan.

What Sullivan and Cowan had going for them was a knockout location and an architect on intimate terms with it: Andy Neumann.

Inside, Sullivan's notion of a twisting exposed stair, linking the airy living/dining/cooking areas on the first floor and the master suite upstairs, became a cardinal design feature. "I always felt it needed to be a clean, open architectural space," she says. "I'd seen a photo of some similar stairs, and the glass treads came in when Frank Louda, the contractor, found a way of adhering them to the wall." The floors are poured concrete, and there are walls of plaster and accents of ma-

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Neumann notes that modern houses "look simpler but are demanding because you can't hide anything." The south face is glass. White patio furniture by Brown Jordan.

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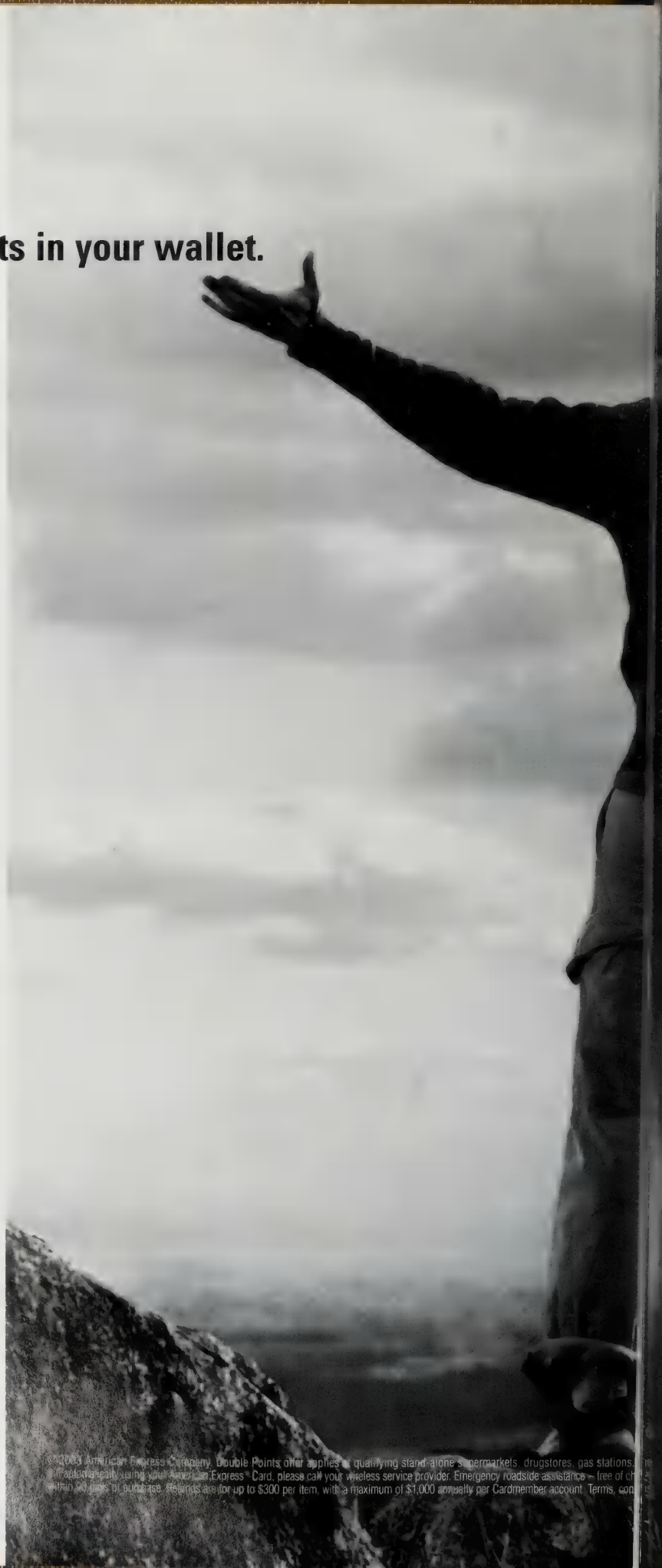
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ple, limestone and stainless steel, but for the most part this is a glass house. Upstairs and down, floor-to-ceiling glass doors and mitered glass windows celebrate not only the beach but also the surrounding wetlands and the mountains of Los Padres National Forest. (Check out the views from the actress's bath.)

Immersing themselves in every phase of design and construction, the couple also acted as their own decorators. Their first acquisition was a glass-and-steel dining table by Mark Harvey, a piece sculptural enough that they don't like to obscure it with chairs when they aren't entertaining. They bought an old Chinese chicken coop to serve as a TV hutch. And they enjoyed shopping for other antiques and art so much that they didn't want to stop. "It was like an art project that took three years from start to finish," says Cowan. "A faster pace wouldn't have given us time to think through those decisions. And we did kind of resist finishing. We didn't want to feel it was *done*."

"Fortunately, the series was still on the air," deadpans Sullivan, alluding to the long and not inexpensive process. "It took three years because every time the surf was up, the entire crew would be

Floor-to-ceiling glass doors and mitered windows celebrate not only the beach but also the surrounding wetlands and mountains.

in the water." Cowan and Sullivan have since purchased their own wet suits—though their seaside pursuits tend to be more contemplative. "I was reading something that Matisse said about his compositions. He said that they were a total expression of his feeling. This house is an expression of how I want to feel," says the actress. "The ocean, those dolphins, those birds—I don't know how to say it without sounding corny, but it's like church. It's a place where you are connected to the divine." □



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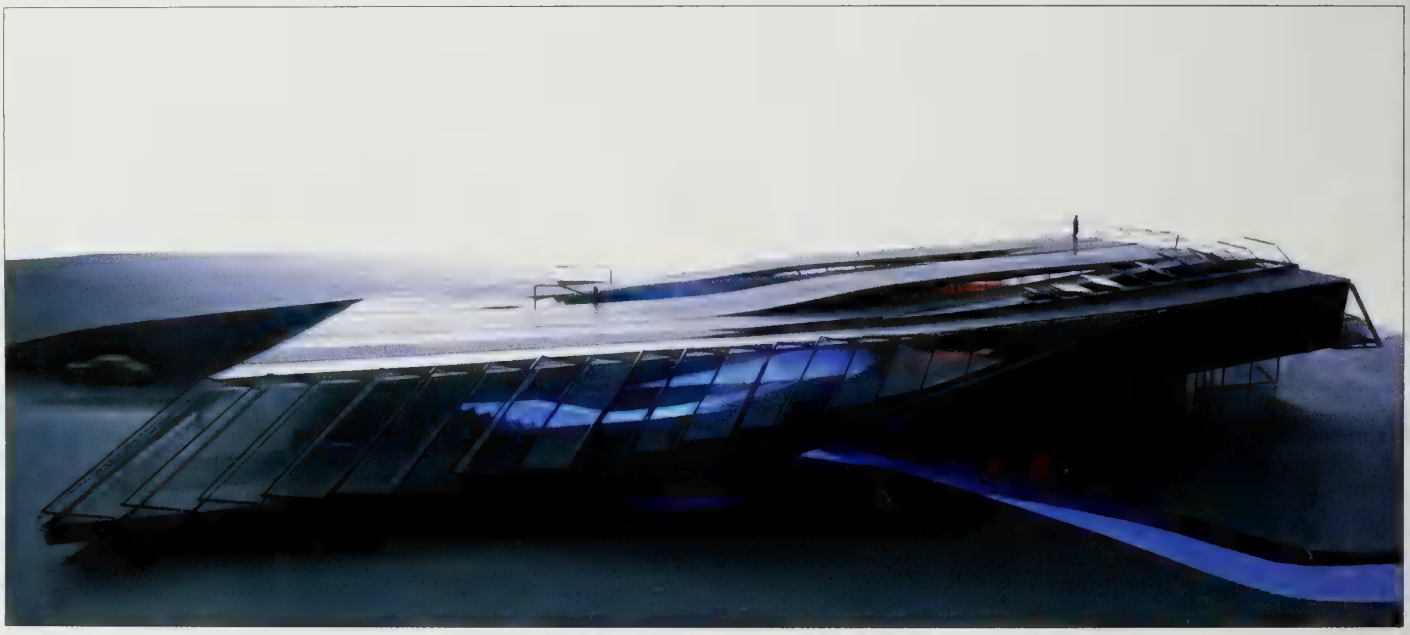
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Machine in the Garden

The Ever-Evolving MicroMultiple House Puts a Twist on the Concept

Architecture by Emergent/Tom Wiscombe/Text by Joseph Giovannini





ABOVE: An interior stream-fed pool and walls of windows characterize a design by architect Tom Wiscombe for a changeable steel-and-glass house. LEFT: The roof is an extension of the landscape.

IN THE SPIRIT OF VENTURING something to gain something, architects sometimes float a design for a house "on spec" for a prospective client with a chunk of land. The iffiness of the deal is liberating. Since they have little to lose, architects often push the venture toward adventure: They may not get the job, but the experimentation expands their range. "Spec" in this case means speculative thinking —architects build on their own designs, using even small structures as cornerstones of vision.

Several years ago a family friend of architect Tom Wiscombe's was thinking about building a house on a hillside property in Los Angeles. Wiscombe offered "a sit-down, [illegible]-drink, take-a-look proposal, to whet his appetite," [illegible] "It was a pitch."

[illegible]e, who most recently taught at the South[illegible]California Institute of [illegible]itecture (SCI-Arc), is based in Los Angeles but, through his firm, Emergent, works in association with other architects in a bicontinental practice that the cellular phone and e-mail have made possible: Though he splits his time between Europe and America, Wiscombe is always reachable.

Last spring the 33-year-old won the annual competition sponsored by New York's Museum of Modern Art and P.S. 1, MoMA's affiliate, to design a temporary cultural-event space in the courtyard at P.S. 1, located in Long Island City, for its annual summer

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His client wanted "an endless-porch kind of house," one with a strong indoor-outdoor relationship negotiated with many windows.



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festival, Urban Beach. New Yorkers sunbathed on its angular platforms and dipped in wading pools, all under elongated metal parasols that looked like canoes in a logjam: The gauzy canopies, made of aluminum wrapped around steel frames, transformed at night into a light show worthy of a fantasy disco.

In Los Angeles, his prospective client wanted "an endless-porch kind of house," says Wiscombe, one with a strong indoor-outdoor relationship negotiated with many windows. The interior was to be loftlike, open except for two spaces dedicated as home offices. A stream meandered through the site.

Even at 5,000 square feet, the design was so rudimentary that the house took the form of a garden pavilion, a building type that is privileged in architectural history because the demands are so simple that the designs become manifestos of the underlying architectural principles. Whether by Schinkel in early-19th-century Berlin or Mies van der Rohe in 20th-century Chicago, such pavilions reveal philosophical intentions, especially man's attitude toward nature.

The 20th century's contribution to the tradition of the pavilion was the machine in the garden, the industrial-produced modular house of steel with walls of glass. Wiscombe subverts the concept of the manufactured house, fabricated in Poland and shipped, wherever it's cheapest, he says—arrive on the bed of a truck for on-site assembly.

But Wiscombe updates the concept. Instead of using standardized elements to produce generic boxes that enclose universal space, he devises a structure that breeds diversity. The components are gyroscopic, turning and changeable rather than fixed, a system able to perform what Wiscombe calls "high-end" custom detailing. "The goal is to design standard parts capable of variability in order to create new kinds of flows through the space," he says.

The building, which has been dubbed MicroMultiple House, is composed of segmented steel trusses some 40 feet long and eight to 10 feet high whose parts turn on universal joints that allow for adaptation. Some turn horizontally and function more like a web of beams; others ratchet in segments. The structure continues to perform even when it turns. "The idea was that the parts could behave by reacting to local conditions and specific needs," says Wiscombe. "They could hybridize. The same truss could go from being a roof piece to a wall piece and then to a bridge. The joints would allow it to twist and lock into place, and then you clad the truss with sheet steel

"The house emerges as one continuous living room with simultaneous qualities of interior and exterior, urban and suburban, ecological and technological," says Wiscombe.

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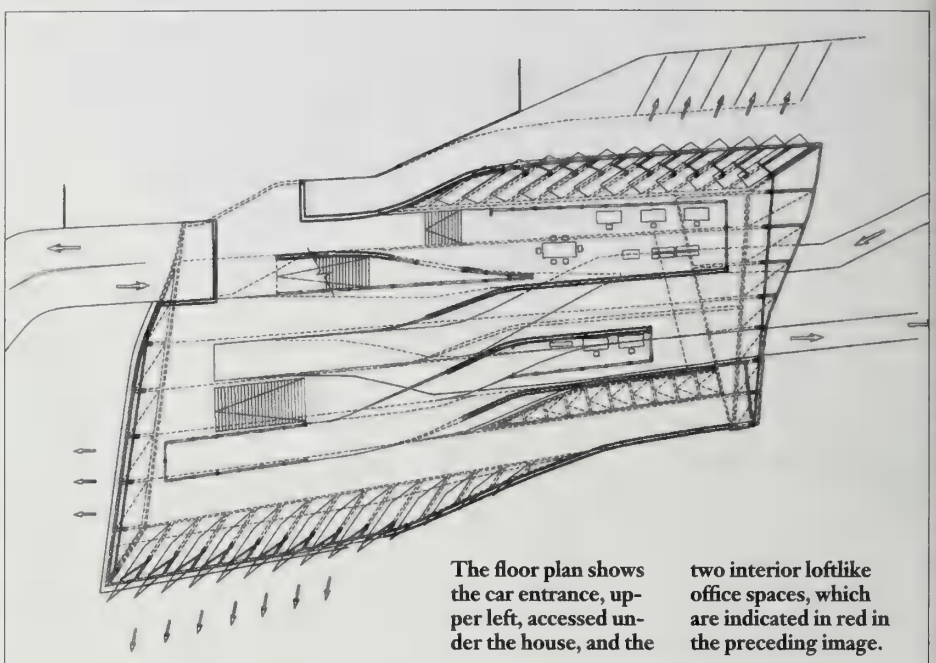
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The floor plan shows the car entrance, upper left, accessed under the house, and the two interior loftlike office spaces, which are indicated in red in the preceding image.

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so that structure merges with surface in a new kind of continuity."

Los Angeles, of course, has its fair share of garden pavilions, and Wiscombe, a Southern California native, was especially influenced by the dramatically sculpted houses of John Lautner, who sometimes invited entire pools inside. Lautner's robust designs drew the outside inside physically, not just through a picture window view.

Working in the same benign climate, Wiscombe wanted to completely blur interior and exterior, but not by hanging ferns from beams and creating a simple porch accessed through a row of French doors. "I wanted a very lush, almost erotic development of nature inside," he says. "It's really about bringing the garden in, but not just abstractly."

Wiscombe proposed turning the whole interior into an open, habitable landscape, with pivoting windows that run the lengths of the view façades. The architect adapted the structure so that its floor and roof dip and rise in topographic contours that invite lounging, climbing, picnicking and all the other activities common to more conventional houses and yards. Natural light pours into the interior landscape through skylights set in interstices where roof forms dip past each other. A stream runs into the house and into an interior pool before spilling over and resuming its way downstream. But nature, here, is not sentimental: Unlike Lautner, Wiscombe brings no boulders inside.

The wedge-shape building lodges in the hillside and extends the downward slope in a fluid gesture, hovering over the land. Cars drive under the skirt of the house to a side parking lot. "Driving was integrated into the form," says Wiscombe.

Done several years ago, the design anticipates current, computer-assisted forms, including Wiscombe's own P.S. 1 winner, Light-Wing. "The desire of the computer is to create continuities out of disparate elements, to smooth out the differences. Although we worked the design out in a model, without a computer, the house flows. Our hands assumed the logic of the computer."

Unlike the machines in the garden, offering one size that fits all sites and any occupant, Wiscombe's design is Darwinian, encouraging adaptive architectural behavior. The goal is to devise an open system, starting with the basic structural unit, that responds with sensitivity. The well-behaved structure is pliant rather than rigid. "The parts are mass-producible but not customized," he says. "I want to get flexible, very livable results out of something standard." □



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The luxe look never goes out of style. It's all in how you wear it. Caryn just adds jeans (her own) to dress down the Black Grand Salon Jacquard Jacket with mink trim and matching tank by Dana Buchman. Opposite page: Susan turns up the sophistication quotient by pairing the same tops with Fluid Satin Pants by Dana Buchman.

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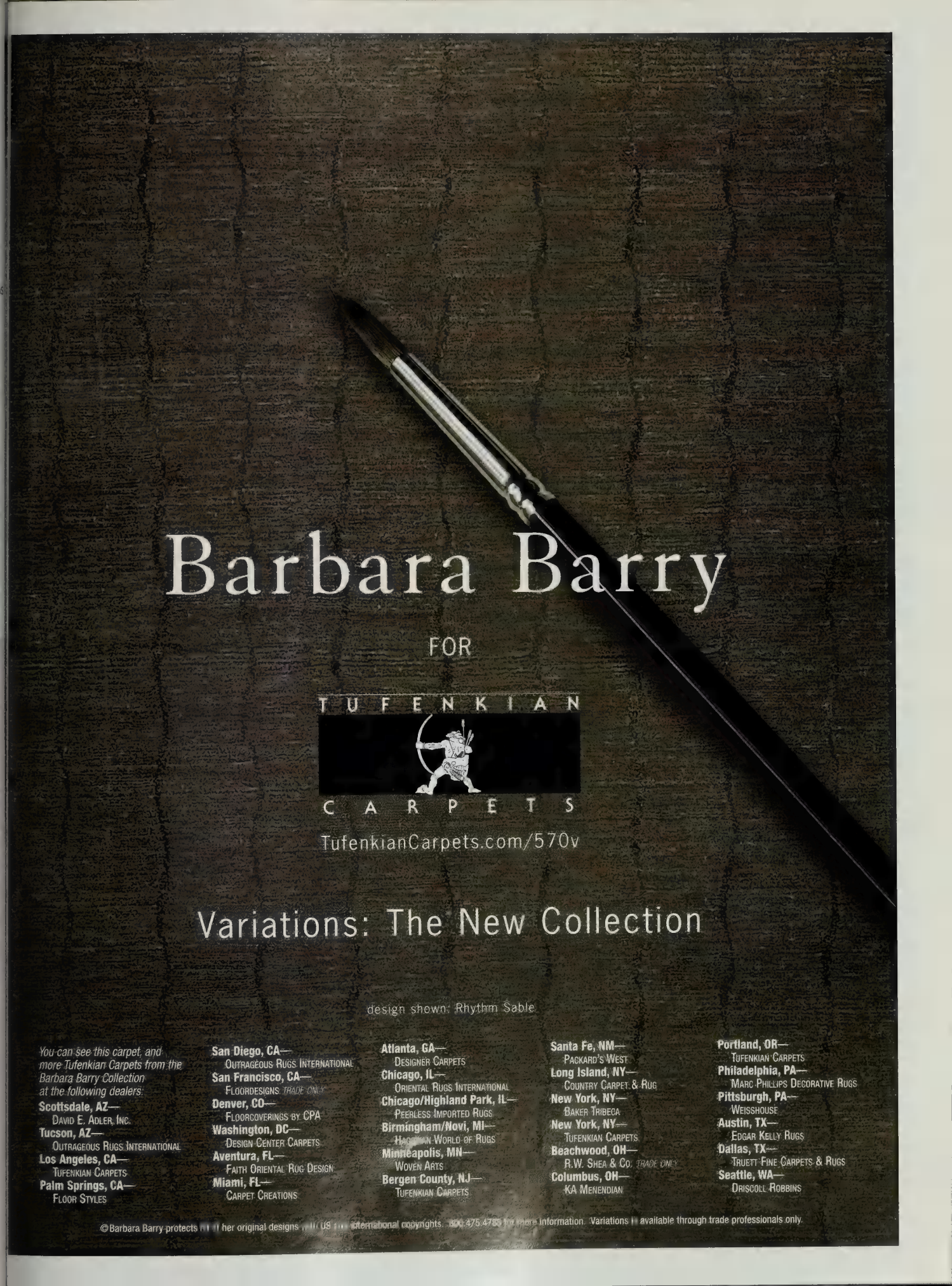
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Ahead of the Curve

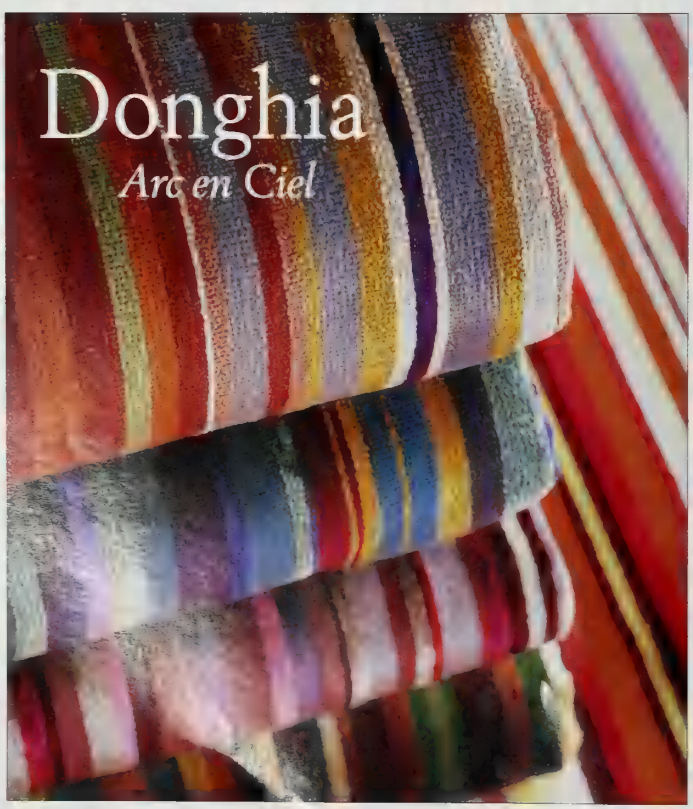




I like to show things that people don't know about," **Hugues Magen** says. Though he concentrates on 20th-century French classics—Prouvé (above), Perriand—he also deals in lesser-known French pottery, such as work by La Borne. "He organizes it in a coherent and historically relevant way," says client **Alan Wanzenberg** (left, with Magen, left).

Hugues Magen Antiques, 646-479-4109. By appointment.

The new collection from Métaphores, which Donghia (800-DONGHIA) distributes in North America, includes a velvet stripe called *Arc en Ciel*.



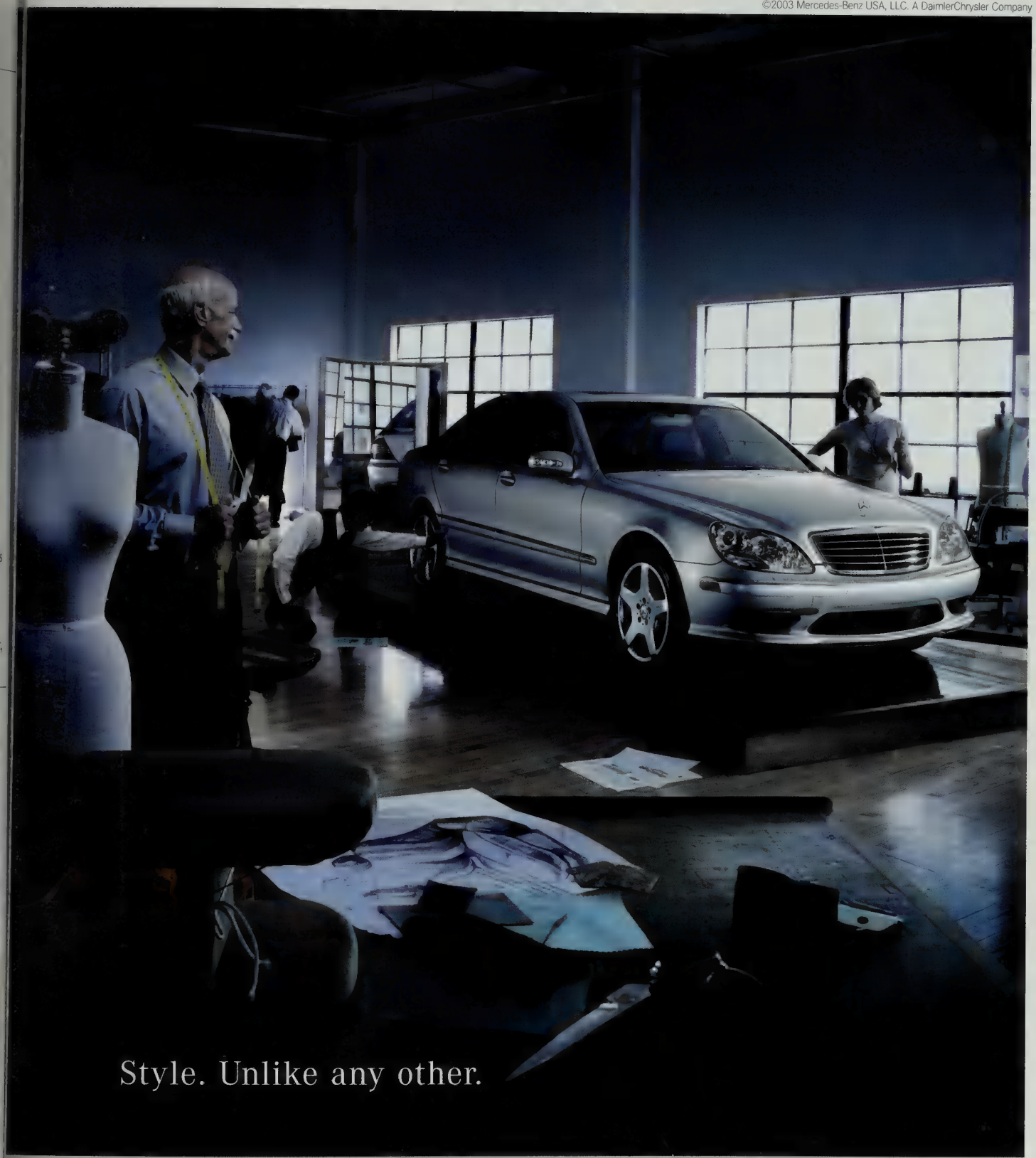


Natural Beauty

Contributing writer John Loring, design director of Tiffany's, presents a look at nature's role in the firm's iconic jewelry designs. ***Tiffany Flora and Fauna*** (Abrams, $50), a two-volume set, illustrates, with drawings and photos, pieces by designers from Jean Schlumberger to Elsa Peretti.

continued on page 128

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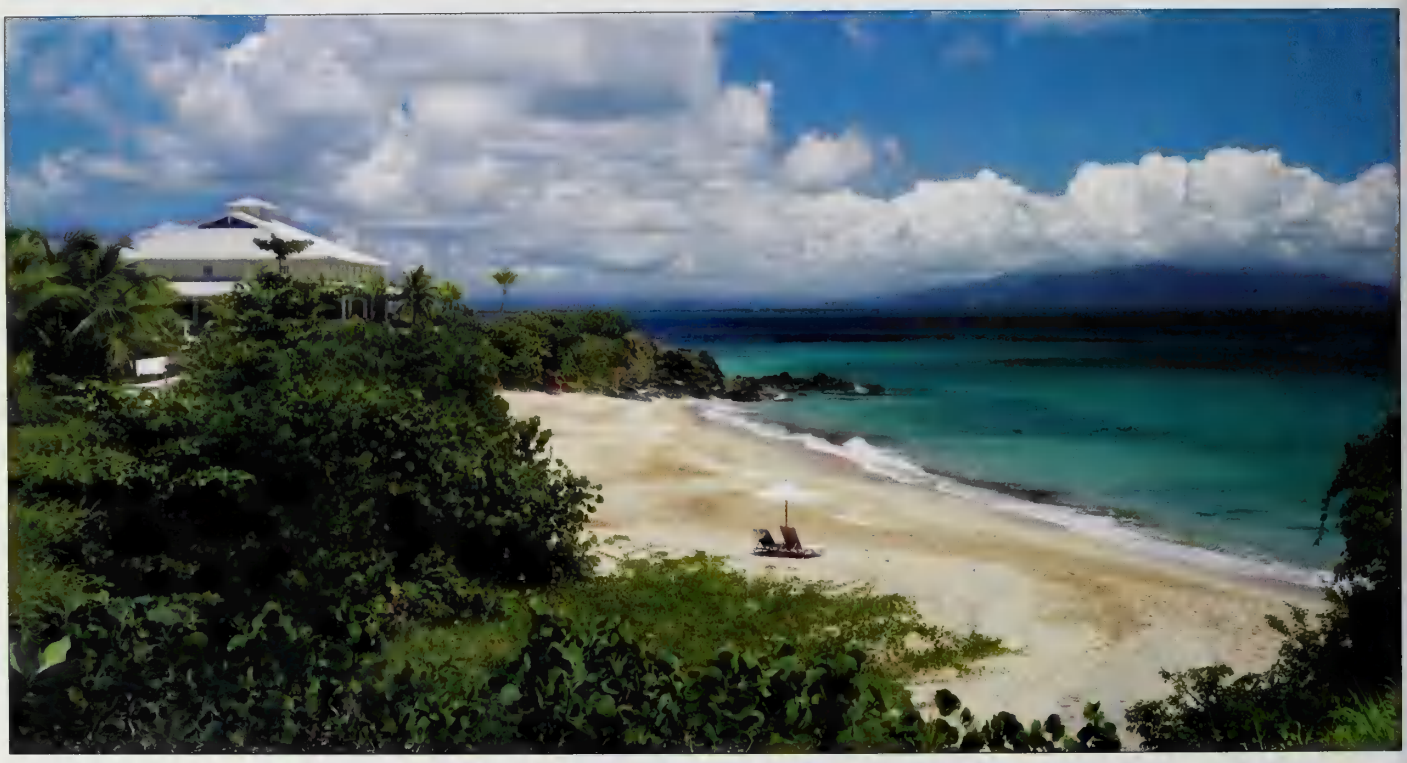
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Wyndham Martineau Bay

French and Spanish Influences Converge in an Island Haven on Vieques

Architecture by Donald F. Evans, AIA/Interior Design by Dan Nelson, ASID
Text by Michael Frank/Photography by Scott Frances



TWENTY YEARS AGO, when Roberto Cacho first visited, and fell in love with, Vieques, the lush, unspoiled seascape, modest towns and sleepy pace of island life reminded him of Manatí, the small beach community on the north coast of Puerto Rico where he grew up. "I was just out of college," Cacho says, "but already I felt a nostalgia for the simpler, sweeter Caribbean ways that were then—as now—eroding day by day and year by year. Vieques embodied the best of those times and that place: It was pristine, calm, a little bit forgotten—and a lot undervalued."

It was so undervalued, in fact, that a young man just starting out in the world could manage, with a group of friends, to acquire a parcel of land about 40 acres in size. Two decades later, that parcel has become the Wyndham Martineau Bay Resort & Spa. Cacho and partners Joey Fuentes, Adam Anhang and Hugh Andrews have developed the hotel with estimable sensitivity to that little-bit-forgotten life that remains at the core of the Vieques experience.

Vieques has a particular story, and the hotel seeks to tell at least part of it. From the early 1940s until 2003 it was home to a vast U.S. naval base, whose bombing exercises and environmental policies were in recent years much contested by the islanders and others. After the Navy pulled out, its holdings—two-thirds of Vieques, or about 22,000 out of 33,000 acres—passed into the hands of the Department of the Interior, which created, arguably as a

ABOVE: Wyndham Martineau Bay Resort & Spa is on the north shore of Vieques, eight miles from Puerto Rico. Florida-based architect Donald F. Evans designed the buildings.

"We wanted to keep the scale of the resort low and respectful of the landscape," Evans explains. OPPOSITE: A view from the veranda of the Great House, the main structure.



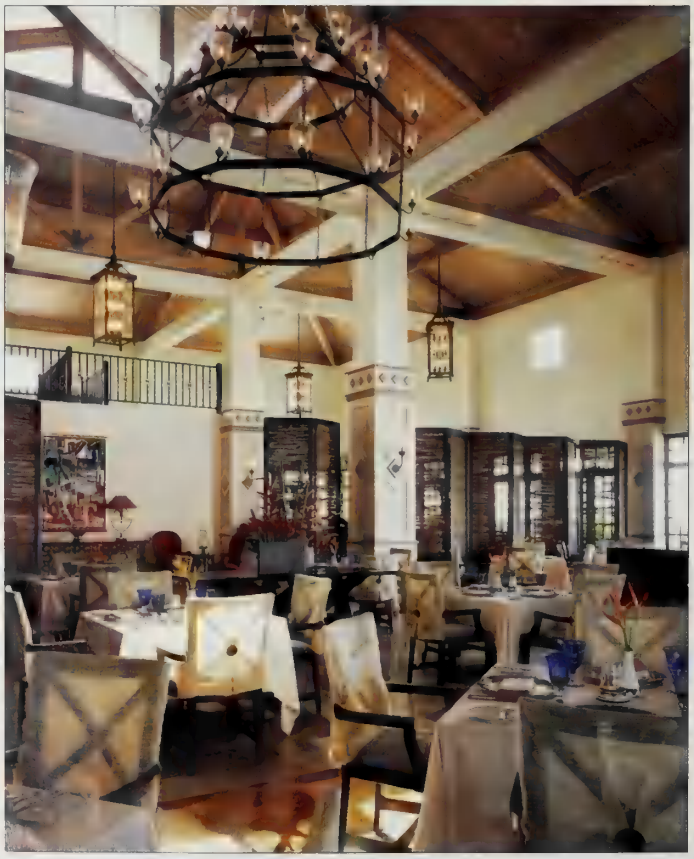


kind of absolution for earlier governmental policies, the largest fish and wildlife refuge in the Caribbean, all of it on a single island. One important, and positive, legacy this leaves for Vieques is that development will be kept severely limited and perpetually in check.

Long before the wildlife refuge and the Navy, as often in the Caribbean, there were the plantations. On Vieques the crops were sugarcane and pineapples. The Spanish settlers brought over Paso Fino horses, which today roam the land in large picturesque herds. The French built houses, in what eventually became known as the plantation or colonial style: A hybrid vernacular, it showed the hand of many visiting mariners, the British, the Dutch, the French and the Spanish among them. Porches were ample and open, roofs pitched, shutters slatted. Always key was the circulation of air and sunlight, which was welcomed at some times of the day, banished at others.

For many years Vieques, a Spanish possession, had been leased to the French (the is-

continued on page 106



Above: Chairs, by Christian Liaigre for Holly Hunt, in the reception lounge are adjacent to the Taino Bar, left, where Caribbean-inspired cocktails and appetizers are served.

Right: "In the Paso Fino restaurant, it's important to change the atmosphere over the course of the day. Slipcovers and tablecloths give new life and energy," says interior designer Dan Nelson.

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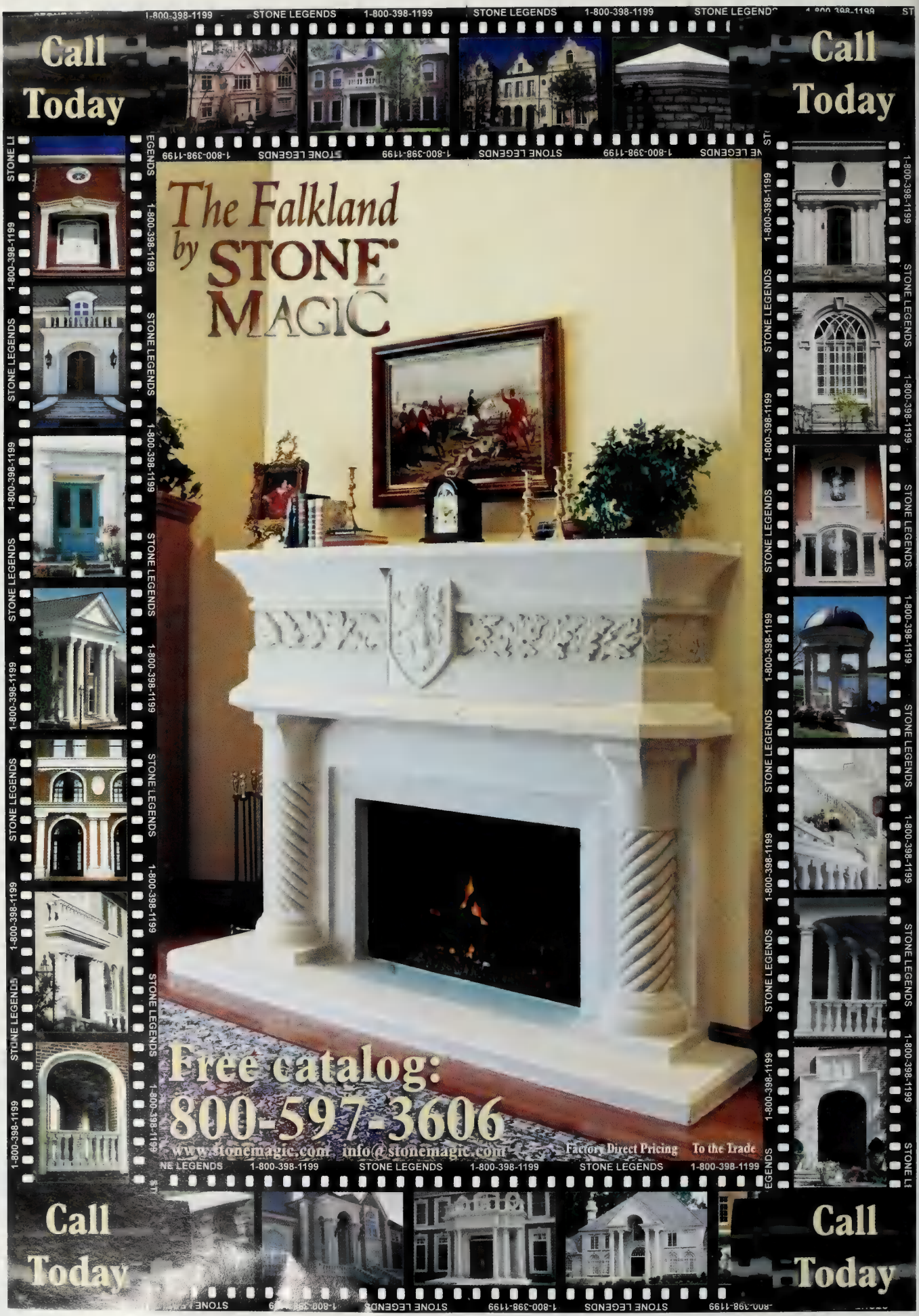
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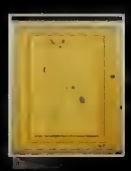
Built-In Refrigeration



Integrated Refrigeration



Integrated Refrigeration



Undercounter Refrigeration



Wine Storage



Wine Storage

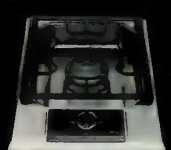
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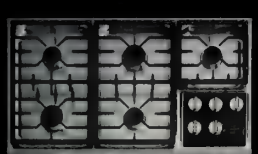
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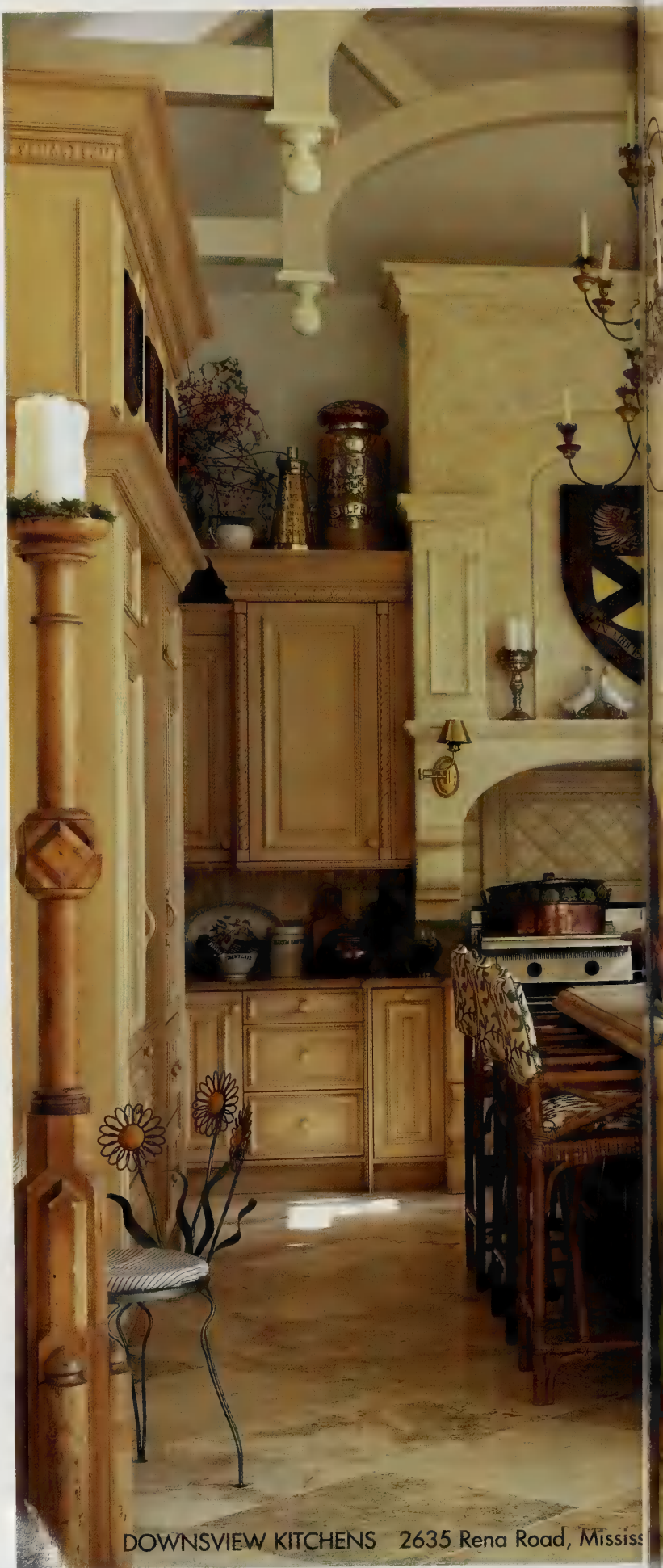
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"There's a kind of quiet internationalism going on," says Nelson. "We didn't want the ambience to speak strictly one language or another."

continued from page 100

land's oldest guesthouse, as it happens, is known as Frenchman's House), and it was to this legacy that Cacho, Donald Evans, the hotel's architect, and Dan Nelson, its designer, turned when it came to planning the look, layout and tenor of Martineau Bay. "The big lumbering megahotel, with hundreds or even thousands of identical rooms, would have been anathema here. This approach is tired—and rather ruthless in so special a setting," he explains.

Instead, Evans and his group came up with the idea of breaking the hotel down into a great house, which contains the reception area, dining room and bar; a fleet of individual guest villas, ideally suited to families; and nine lodges that house 10 to 15 guest units. Every guest room in the resort has an unobstructed water view. Materials remain simple and site-sensitive and (this is essential) are durable in the erosive Caribbean climate.

Central to the experience, for architect, designer and guests alike, is the hotel's great house. "We wanted everyone to think: Was that building really there?" says Evans. "Was it a plantation house they reused? How old is this place anyway?"

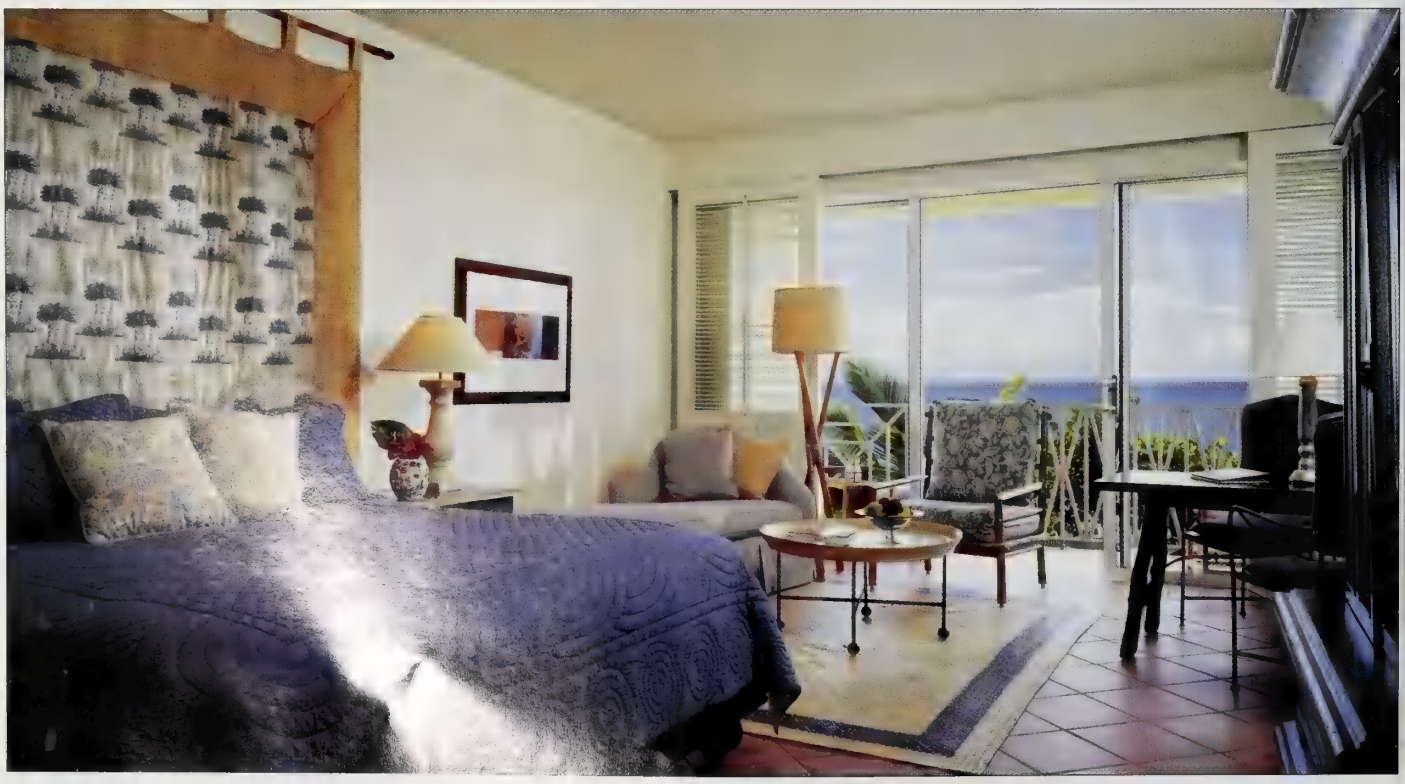
It is all, of course, com-

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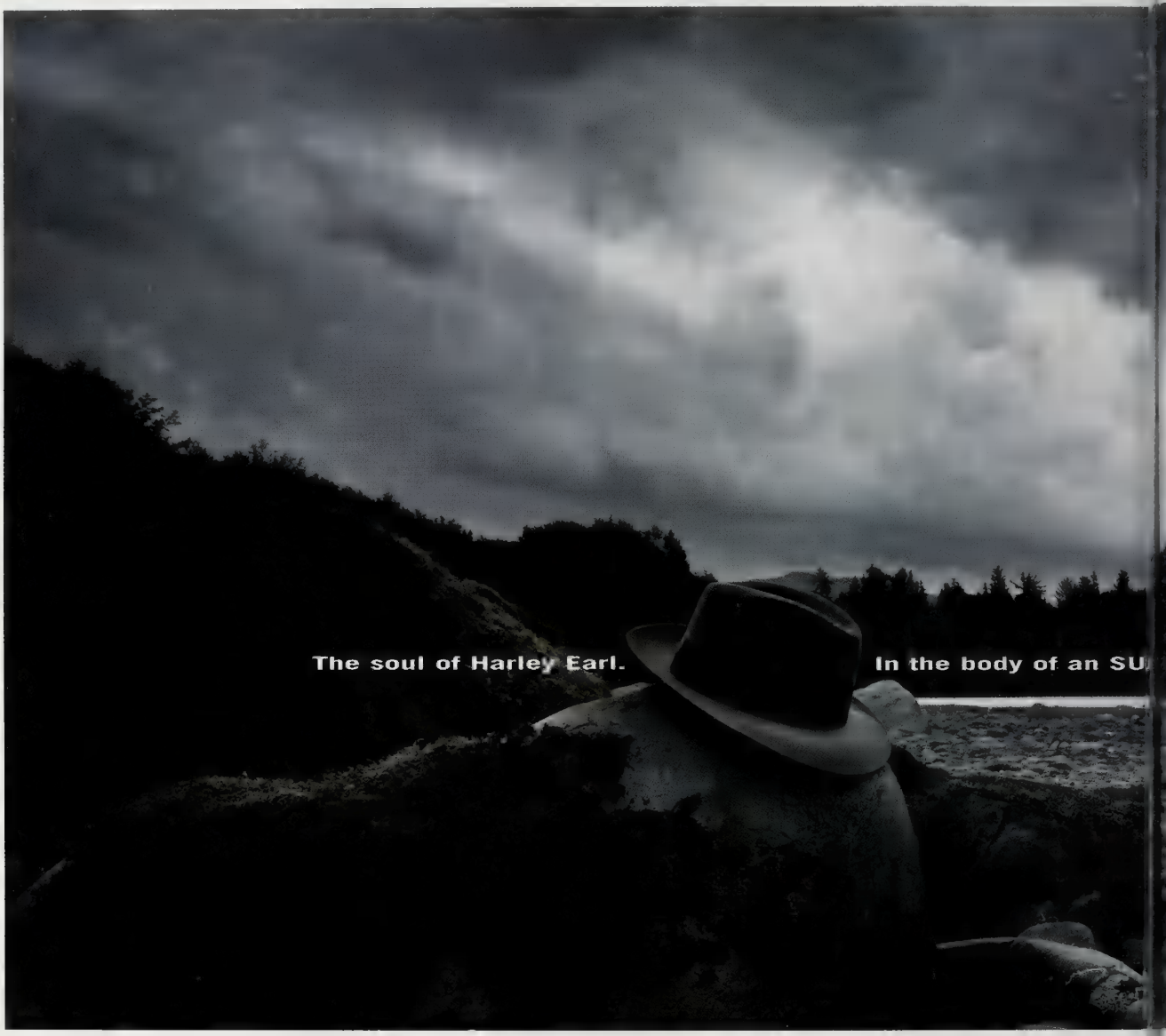
ABOVE: The main town of Vieques, Isabel Segunda, is visible from the balcony of a guest room. To ensure a water view, each room is situated at least 35 feet above sea level.

BELOW: The 156 guest rooms are decorated with handmade furniture, works by local artists and "accidental harmony," says Nelson. Brunschwig & Fils fabric on wood chair.



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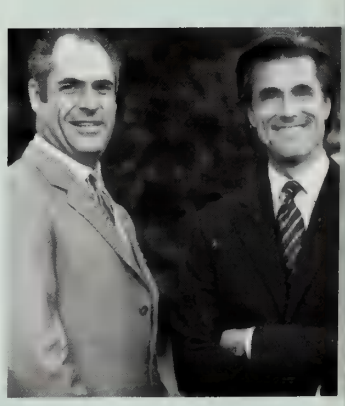
The Architectural Digest Greenroom 2003 conjures a fresh and airy oasis in harmonies of cool blues, grays and silvers. Shimmering grass cloth, the subtle shine of mirrored panels and silver tea paper lend a soft, weightless feel to the space, while an antique Oriental rug, Scandinavian Neoclassical antiques and suites of contemporary photographs match the refined tone of the evening. Among the fine home furnishings resources included in the design are Stark Carpet, Darius, Christie's, Old World Weavers Fabrics and Bang & Olufsen.



Illustration: John Pi[illegible]

And The Designers Are . . .

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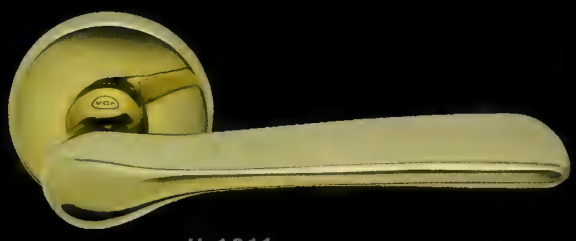
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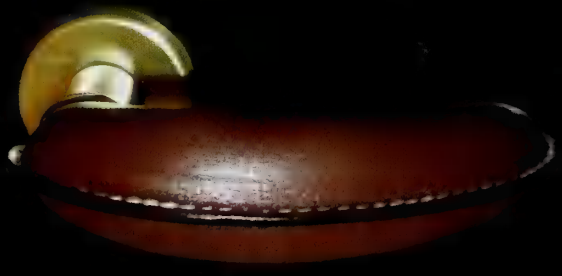
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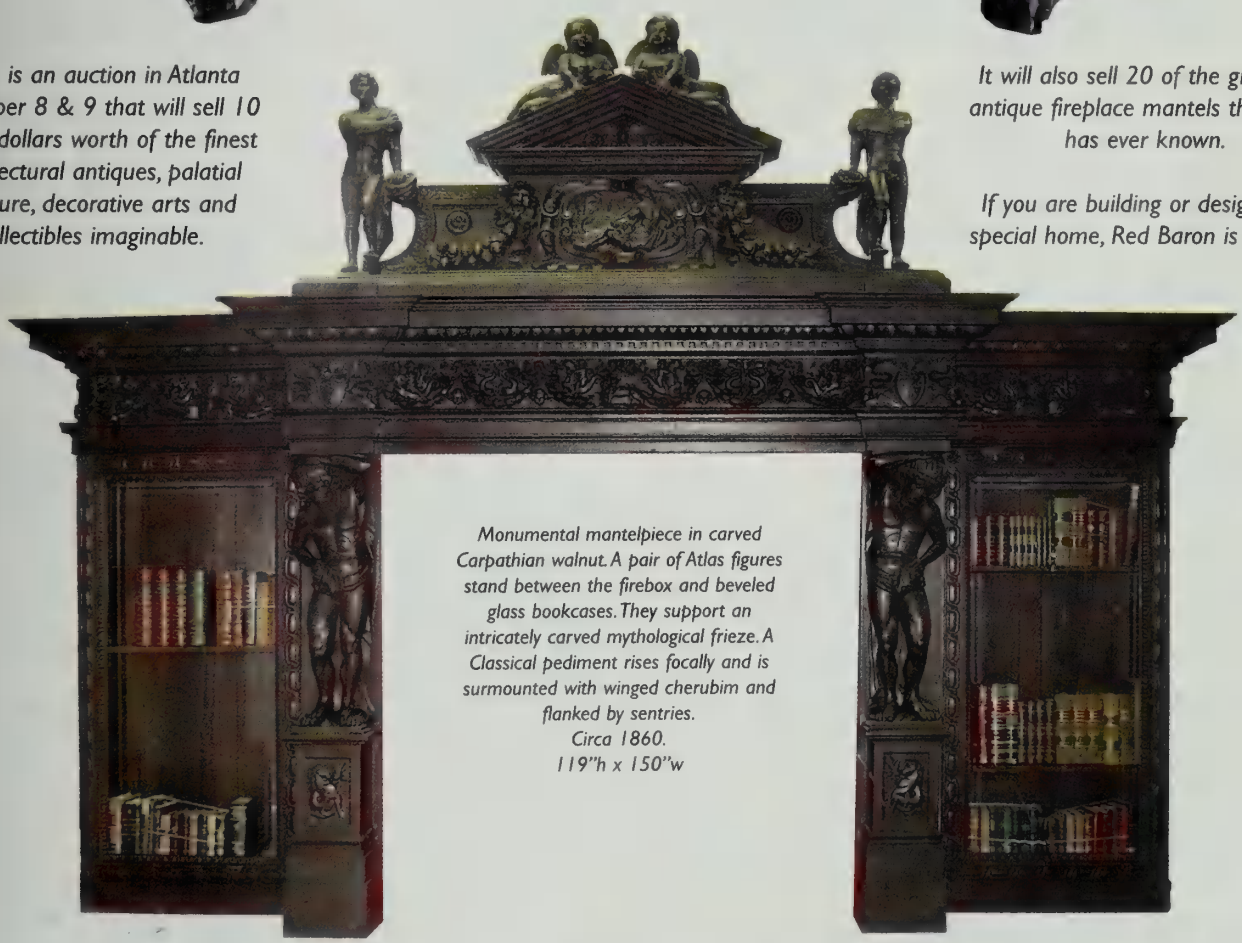
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ABOVE: Guests can swim up to underwater barstools at the resort's pool grill, the Isla Nena, which is open for lunch and dinner. All patio furniture is from Brown Jordan.

continued from page 106

pletely new and conceived from scratch—but with what Dan Nelson calls a "long and fully imagined ancestry." In outfitting the interiors, Nelson began with the historical Martineau—who was an actual person, an early colonist—but felt free to invent from there: "It was easy to think of this fellow Martineau as a traveler," he explains. "And an erudite one besides. And of course he had a good eye and would have brought together objects and pieces of furniture from different countries—as we've done in his spirit."

In the Great House, with its striking combined lobby and dining room, Nelson mixed washed-pine ceilings with wrought iron chandeliers, sconces and lanterns copied from French models. Chairs, which Nelson designed and had fabricated in the Far East, disappear under sinamay (a kind of banana fiber) slipcovers in the evening; china, also inspired by French designs, was "Caribbeanized"—made cruder and more primitive—and manufactured in Mexico. "There's a kind of quiet internationalism going on here," says Nelson. "We didn't want the ambience to speak strictly one language or another."

Nelson's multilingual approach reaches an even fuller expression in the guest rooms, where he commissioned toiles that feature palm-tree motifs, had them bordered with raffia and produced an unpredictable headboard. Chaises replace sofas ("They're sexier—and more comfortable too"); chairs were modeled after Balinese originals Nelson had seen on his travels. He had tray tables made in Vietnam, modified a Dutch armoire and chose floor tiles in Spain. Light is of course paramount, and it is filtered through shutters at one end of the room and a natural-reed rolling shade that, rather atypically in a hotel of this nature, separates the bedroom from the bath.

Why this unusual approach? "It's very simple," says Nelson. "If you come all the way to Vieques, you ought to have the experience of looking out at the ocean while you bathe. You ought to be as close as possible to a sparkling sky. That kind of luxury is what the Caribbean is all about." □

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LEFT: One of nine plantation-style lodges, which contain varying numbers of individual rooms. The buildings have two or three stories, with five guest units on each floor.



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Jaquelin T. Robertson

Lessons in Planning and the Fine Art of Compromise





By Nicholas von Hoffman



Architect and urban planner Jaquelin T. Robertson (above left), cofounder of Cooper, Robertson & Partners, balances his practice with both large- and small-scale projects.

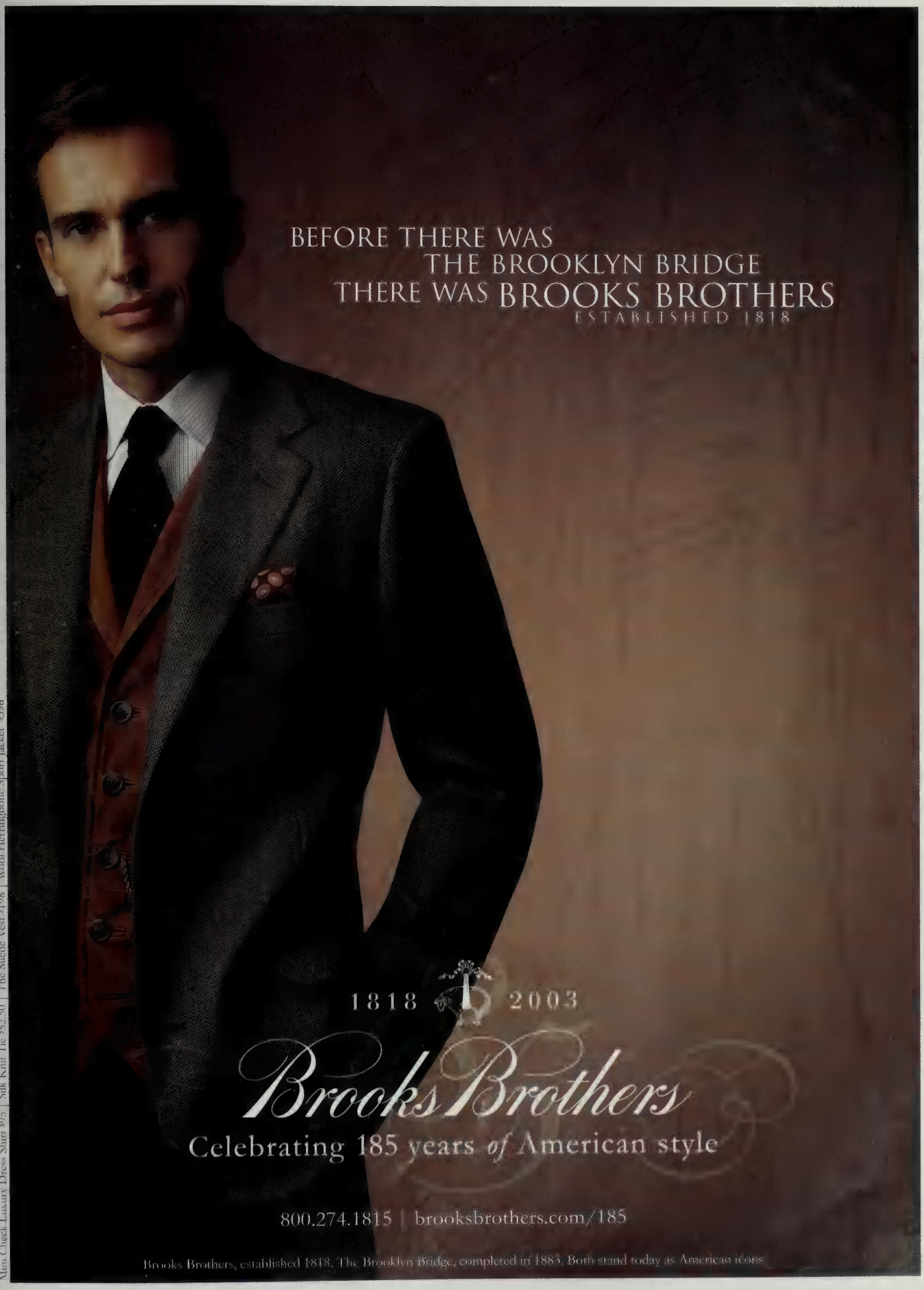
Above and Left: Local traditions are reflected in a shingled cottage he designed in East Hampton. Many of the informal interior spaces open to the wraparound porch.

I get a lot of mail addressed to me as Ms. I was sent a questionnaire by a guide to women in architecture. I said, 'Gee, they're really up on it.' So I filled it out, and it appeared," Jaquelin T. Robertson says when bidden to explain his first name. The name arrived in Virginia in the early part of the 18th century with his Huguenot family, and, though the architect as boy and man traveled the globe, living far away from the ancestral manse for years at a time, Virginia has never lost its hold on him.

Robertson's appreciation of it began early. "I dr[illegible] everything from the time I was two, three, four years old," he explains. "My father and mother loved architecture and gardens, so I traveled all over Virginia. At that time Virginia had some of the most beautiful gardens and houses in the United States. Williamsburg had just been done, so there was an enormous interest in restoring Colonial and Georgian architecture. Many of the best Virginia plantations were being taken over. So at that time all of that seemed quite natural to me. I only realized later that it wasn't. It was an enormously powerful setting, a silent setting, that I grew up in. Whether it had to do with the smell of boxwood or brick walks and tulip poplars or brick buildings and big chimneys and mahogany furniture, in retrospect I realized that it was a huge set piece from which I was learning without being aware of it. It's why I went back to Virginia in midlife."

His was no ordinary child-

continued on page 116


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RIGHT: For the New Albany Community in Columbus, Ohio, Robertson conceived a red-brick-clad clubhouse that suggests an 18th-century plantation in his native Virginia.

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hood in other ways. "In 1945 I went to China to visit my father," he recalls. "Secretary of State Cordell Hull had asked him to go to Chungking as the economic envoy, and then [General George] Marshall [subsequently secretary of state] asked him to stay over and try to negotiate a truce between the Kuomintang and the Chinese Communists. Then we went and lived in Peking in that last afterglow before China fell. Peking was one of the great splendors of the world, and now it's all but gone. I spoke Chinese, and I started painting, and I saw lots of wondrous things. It was one of the most transforming experiences of my life. I came back when I was 14 and went North to school.

"I've not been back to China," Robertson says, preferring to keep his memories undisturbed. "I've been invited on numerous occasions by planning authorities there to go back. But I didn't go."

Back in the United States, the young Robertson went from prep school to Yale with the intention of following his father into diplomacy, but he was derailed by his own talent. "At Yale as an undergraduate I was incredibly lucky. I went over to the art school to get away from political science because it was so boring and also because the art school was the only place where there were girls. I took a course by Josef Albers, the great Bauhaus master. He taught a course called Basic Freehand Drawing, and I probably was the only undergraduate in his class and the only person who had not been professionally trained as an artist. I learned more in a year from him, drawing in ink or in pencil, no erasers, no shading. Albers came to me and asked, 'Boy, what you do?' I told him, 'I'm going into the foreign service.' He

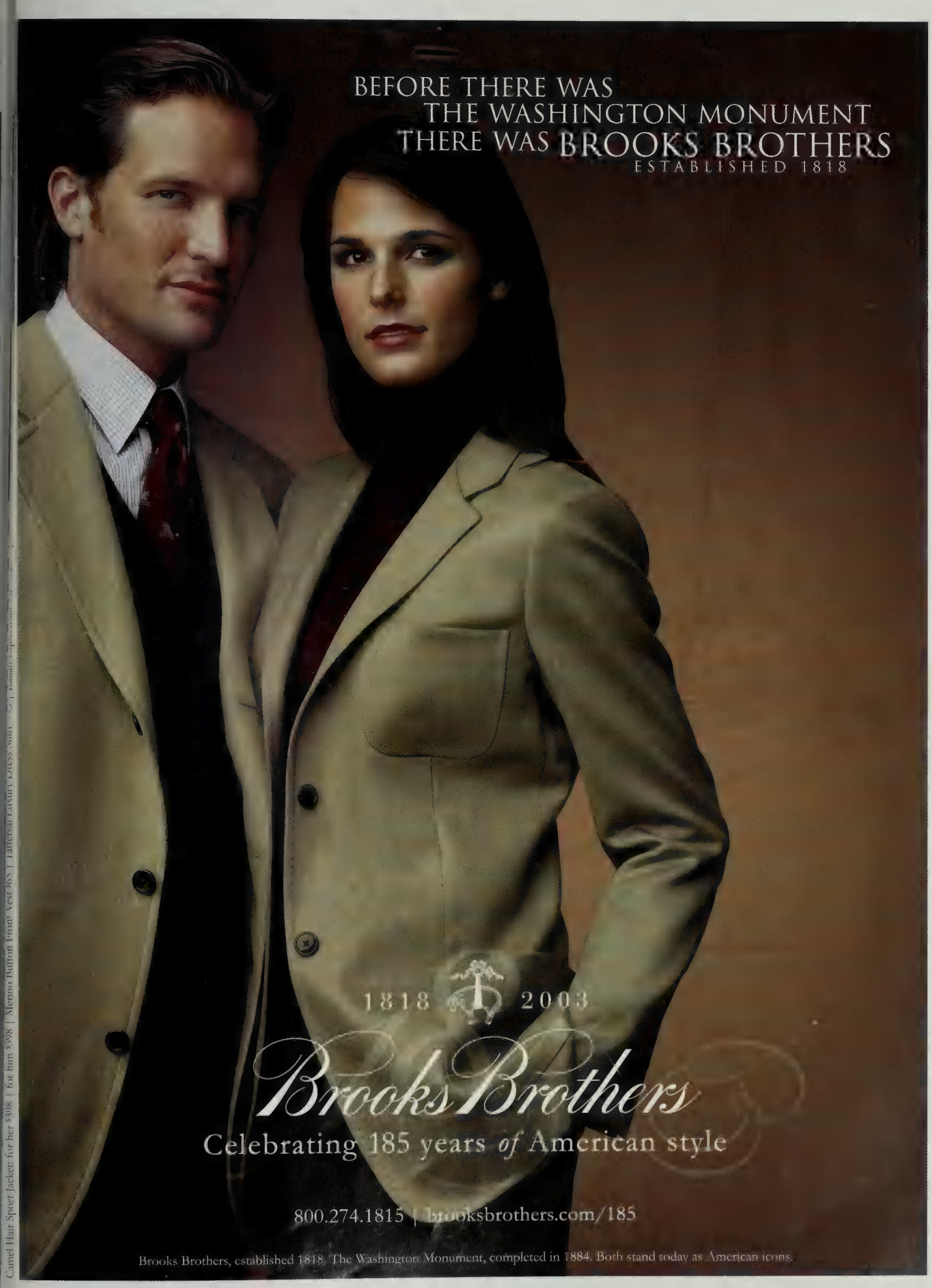
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LEFT: Casa de Campo, a 35,000-square-foot Palladian villa in the Dominican Republic, features a central pavilion with walls of coral stone. MAC II designed the interiors.



ABOVE: Robertson and his partner Andrew B. Ballard drew on the rural vernacular in designing barns for a New York State property (see *Architectural Digest*, June 2003).



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The Professionals

continued from page 116

said, 'No, no, no, you be an architect.'"

There was a postgraduate stint at Oxford before Robertson took up what was to be his calling with a job in England. "I wanted to work in cities because I was enormously interested in city planning, so I went there to work on a huge, new, modernist complex built in one of the most beautiful areas of London, which at that time was thought to be the last thing. It had cinemas built into it and shopping centers and underground garages, and it was on many levels, and it was built out of concrete. And it was only when I got through working on it for two years that I said, 'This is really horrible!' It just began to make me quite nervous about all the things that one had seen in architecture school. I thought this stuff was really destructive as hell."

As a man who has worked for governments here and abroad (New York City and Iran) and for a real estate developer, had his own firm and been the dean of a school of architecture, Jaque Robertson has had a broader and more varied experience than most in his profession. In his career the usually unspoken intersection of power, money, culture, politics and business become explicit. Where others may keep thoughts about such topics to themselves, Robertson is of unintimidated conviction. In his hands, art, politics and aesthetics are inseparable.

"It was in Iran that I saw all the crap that Western countries were telling the Iranians they had to build. I thought, These people are crazy. They're giving up some of the great building traditions of the world to build third-class Houstons. So I convinced the shah that he should build a low-rise city using short spans and not the steel, not the concrete, they didn't have. In a high earthquake zone, one needs to build six-story buildings around courtyard gardens, because you have a labor force that knows how to do that. You can make your own brick and stone. You can tile things. You can make an incredible, modern city in your own traditional culture without having to build all the junk that is insanely expensive and dumb to be building there. We said, 'You should get tax incentives for low buildings and tax heavily for high ones, because you can't afford to build the high ones.'"

Robertson's vast city development was never built, thanks to the revolution, but the architect's zeal resisted discouragement. Not that he is a stiff-necked idealist. Far from it. He once told one of his partners, "Your problem is that you want to please intellectuals, and that means you're not going to build very much." He lays great emphasis on what it takes to function in his profession: "Architecture, in the end, is all about compromise. You have these really silly statements about no compromise, about *The Fountainhead* and Howard Roark, who blows up buildings. But from the beginning of time, architects have been hired merchants.

"The architect is always a servant of whoever is the power establishment in his or her culture. Sometimes they're generals or bishops or enormous patrons, people who have not only wanted

to glorify themselves but to do really good stuff. All cities and nearly all buildings reflect a power interest of money and social power. Against that, there's always how ordinary people build small buildings and towns and villages. That's equally instructive, because it's always based on the materials available, what the climate is like and whether you're building on a slope or in a desert. So you learn both from the bishops and kings and princes and from the people who build in the vernacular."

For Robertson, city planning is an integral part of the profession. "Historically, architects were always city planners," he explains. "After the Second World War, planning was taken over by policy people at Harvard, by schools of social studies or by engineers, and landscaping went out the window. The highways began to control the design of cities. City planning vanished at the end of World War II, just as we started building the biggest stuff in our history. Architects went off to build corporate headquarters for can companies in Connecticut or skyscrapers, and they didn't help the cities either."

Jaque Robertson's career has been a coming and going between city planning and projects huge enough to make an environment, and designing the smaller objects in them. "The ultimate architectural responsibility," he insists, "is the design of the city. At the same time, as someone who wants to make things that are beautiful, I feel you have to go back to specific buildings and gardens, to actually build beautiful things. If you only do planning and large-scale work, you'll go crazy, and if you only do small-scale stuff, you're irresponsible." By doing both, he says, he's kept himself "sane."

> In Robertson's hands, art, politics and aesthetics are inseparable.

A man of such pronounced beliefs is a teacher almost by definition, so it follows that Robertson has also put in time as an educator. For eight years he was dean of the University of Virginia's school of architecture, and he lived in the Jefferson House "on what is arguably the most beautiful physical setting in this country, Jefferson's original campus."

When asked what he said to his students, Robertson replies, "I stood up in front of the parents the opening day in Charlottesville—every year I did the same thing. I'd say, 'Look around you. Half the students here now probably won't be here on graduation day. If you think your children are going to help support you, send them to dentistry school, because they'll be looking for support from you, not the other way around. They'll work all the time, night and day, and they'll be subject to one of the highest rates of alcoholism and suicide, as well as a lot of broken marriages. It's all-consuming, and you should only do it if it obsesses you.'" □



Eureka Springs

A Former Spa Town in the Ozarks Where the Victorian Era Lives On

Text by Wendy Moonan/Photography by Tony Soluri

MYSTICAL THINGS HAVE always happened in Eureka Springs, Arkansas. Dozens of natural mineral springs emerge from the steep limestone hills of the town that's known as America's little Switzerland.

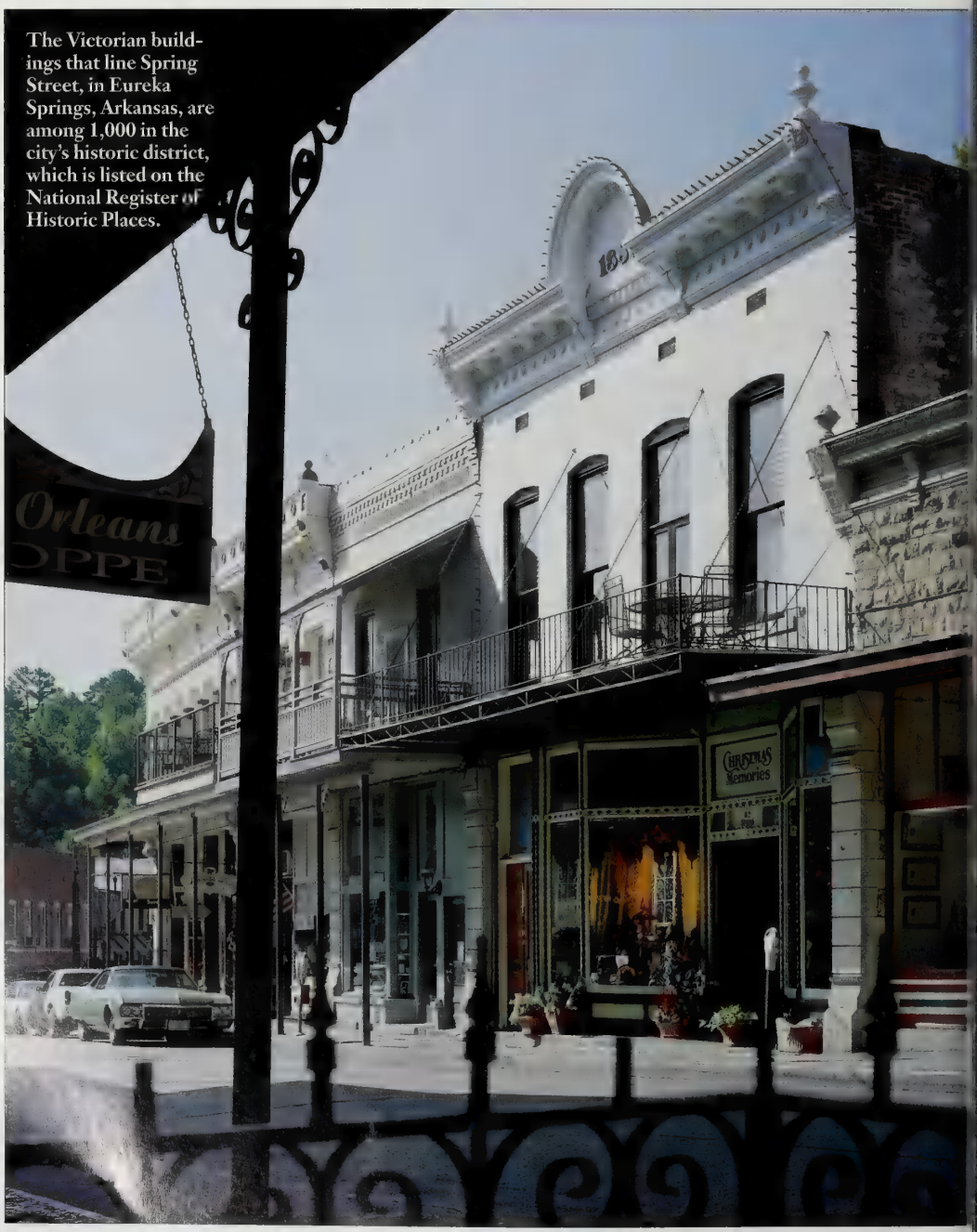
"People find something very special here," says June Westphal, one of the founders of the Eureka Springs Historical Museum and the town's unofficial historian. "Being a native, I know. I feel it, too."

The local Osage Indians called the springs healing waters and allowed Cherokees and Delawares to partake of

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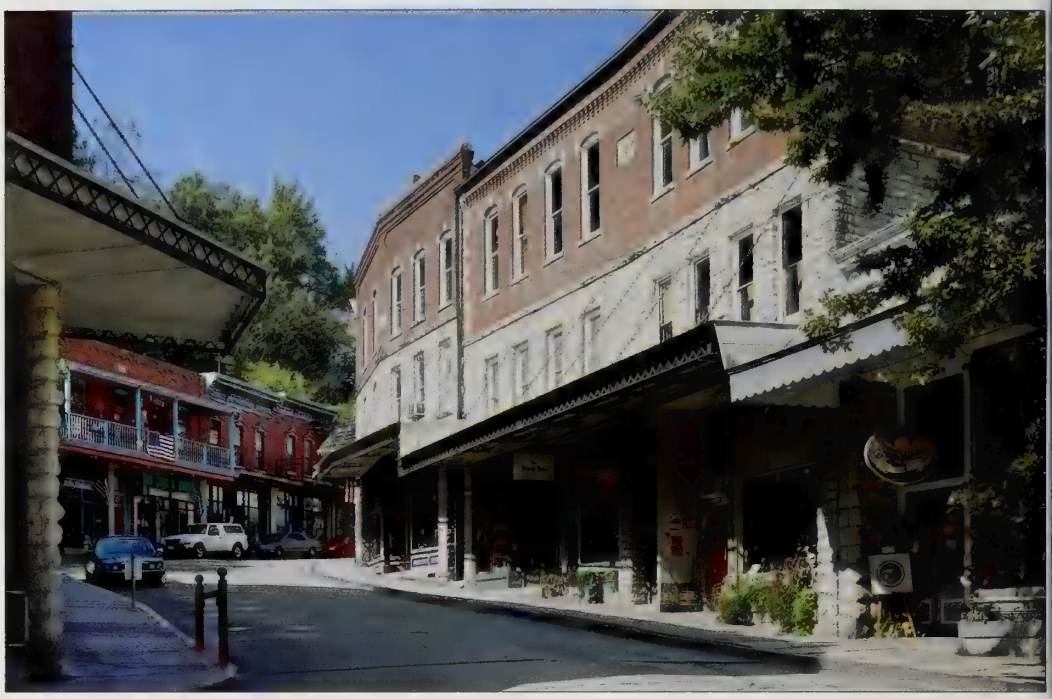


ABOVE: The limestone for the Palace Hotel and Bath House, built in 1901, was quarried locally. The neon sign is believed to be the first one used west of the Mississippi.



The Victorian buildings that line Spring Street, in Eureka Springs, Arkansas, are among 1,000 in the city's historic district, which is listed on the National Register of Historic Places.


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RIGHT: Downtown Spring Street is a center for antiques shops, art galleries and bookstores. The Clark and Klock Buildings, right, were completed between 1895 and 1900.

continued from page 120

them when they were ill. It was considered a sacred place.

In 1854 Dr. Alvah Jackson was hunting in the area with a son who suffered from a painful eye condition. The doctor bathed his eyes in the springs for days, and they were healed. He then bottled the water and sold it as Dr. Jackson's Eye Water.

By 1879 about 20 families were living at the springs in tents or log cabins. They called the town Eureka, meaning "I have found it!"

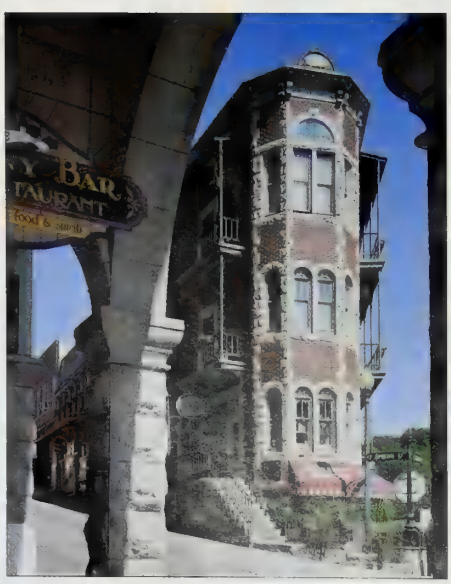
"People started coming from Chicago, St. Louis, New York, Vermont, the Carolinas and Texas," Westphal says. They thought the waters could cure paralysis, diabetes, asthma, insomnia, dropsy, rheumatism, gout and stomach problems. "They were ill and badly needed help, so their families brought them here."

It wasn't easy. The nearest railroad station was in Pierce City, Missouri. From there it was a nine-hour stagecoach ride across the mountains. But they kept coming.

A railroad link was built in 1882. By 1884, 16,000 people crowded into the town. They couldn't build houses fast enough. Several local sawmills provided boards and ornate millwork for houses in a style known as Eureka Victorian, which encompasses Queen Anne, Stick, Gothic Revival, Craftsman and Neoclassical. Porches were decorated with turned spindles, roofs sported curvy corbels, and shingles were arranged in fish-scale patterns.

Today Eureka Springs reportedly has the largest collection of unspoiled Victorian houses in the central United

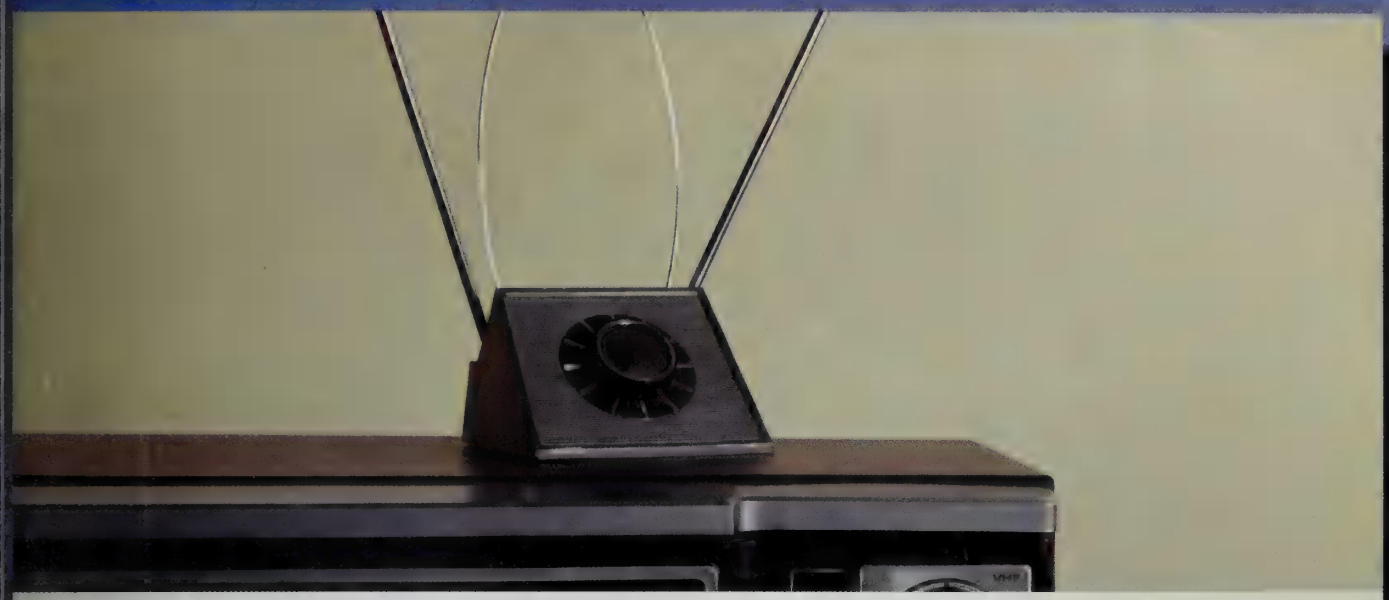
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ABOVE: The Flat Iron Building, rebuilt after fires destroyed it in 1890 and 1925, resembles the 1880 original.



RIGHT: Queen Anne Mansion was moved from Missouri and reassembled on the Arkansas site in 1985.



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LEFT: Rosalie House was constructed in 1883 of handmade bricks, which were fired on-site. A room in the house contains the town's first telephone switchboard.

BELOW: It took three years to restore the circa 1881 Tulip House, which had been condemned. The Gothic Revival turrets were rebuilt based on period photographs.

continued from page 122

States. In 1970 the historic district was listed on the National Register of Historic Places. The houses are painted in bright pink, green, yellow and blue, with contrasting trims, to create a picturesque effect.

Eureka Springs has been called a stair-step town, because its houses are stacked, one behind the other, on 20 steep hills. After the wood structures downtown had burned for the third time, many of the hotels, shops, churches and municipal buildings were reconstructed with local limestone or brick.

According to one account, some 60,000 cubic yards of limestone was used to make walls and buildings like the Renaissance Revival courthouse, the 1901 Palace Hotel and Bath House, the 1928 auditorium and the Basin Park Hotel, a seven-story landmark dating from 1905.

Ironically, the grandest house in town, a pink-and-blue Queen Anne–style mansion, was built not in Eureka Springs but in Carthage, Missouri, 90 miles away. The 12,000-square-foot house has turrets, balconies, verandas, two sets of porches and gothic circular windows. The [illegible] faced with hand-chiselstone; the structural [illegible] Carthage marble. [illegible] months to disassemble, move and reassem-

[illegible] to the town's [illegible]s residents

[illegible] om page 126







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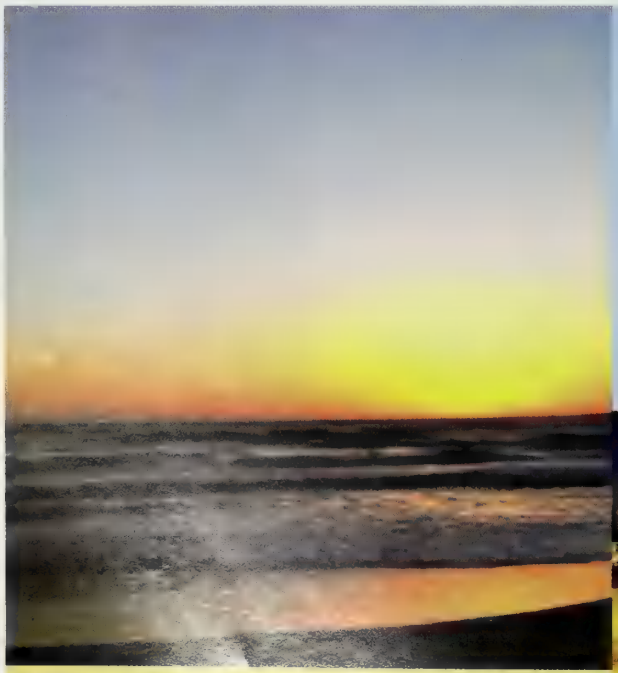
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AN OCEAN

Travels

continued from page 124

care about it. Mayor Katherine Harrison and her husband, Lawrence, just spent the last three years gutting, rebuilding and restoring an 1881 wood-frame house that had been condemned. It was a massive undertaking. They recycled the original heart-pine floors to make window frames and kitchen cabinets, installed new plaster walls and wood floors and rebuilt four terraces in the front and six in back.

Eureka Springs has a population of 2,300 and welcomes a million visitors a year. There are more than 50 hotels and motels and more than 40 bed-and-breakfasts, some of which, like The 1881 Crescent Cottage Inn, are more elegant and comfortable than the hotels.

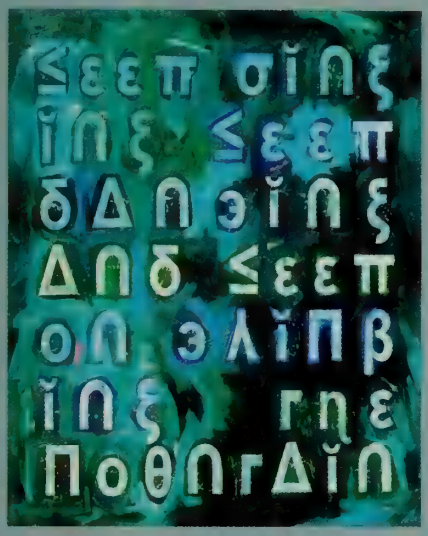
Visitors enjoy the Victorian architecture, the flower-filled parks, the fine restaurants, the many music festivals (folk, jazz, gospel, country, blues, classical, spiritual)—and the shops.

There are 27 antiques shops. Mary Ellen Sheard, of Crystal Gardens Antiques, has one of the best. She sells walnut furniture and Arkansas striped Niloak clay vases from the early 1900s. Sow's Ear Antiques is known for local artwork from the 1880s, Blue Ridge pottery, vintage linens and the furniture that proprietor Susan Krotz makes with recycled wood. Castle Antiques at Inspiration Point has vintage painted pine cupboards, benches and harvest tables, old wood rifle shell boxes and antique croquet sets. Owners Dwight and Wanda Kertzman call the early pieces "primitives." Collectors shop for art glass, pottery, jewelry and stone lithographs in fine galleries like Zarks, Satori Arts and Quicksilver.

> Today Eureka Springs reportedly has the largest collection of unspoiled Victorian houses in the central United States.

Last June actors Billy Bob Thornton and Lisa Blount were in town shooting a movie called *Chrystal*, and he reportedly announced that he wanted to buy a house. The town sells itself. □

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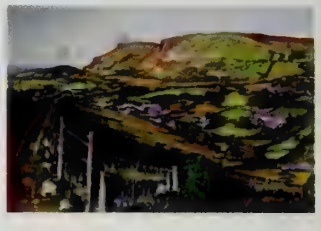


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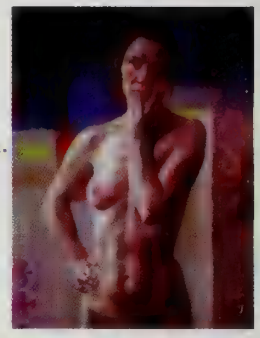
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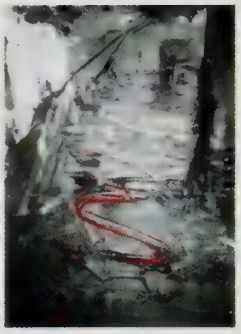




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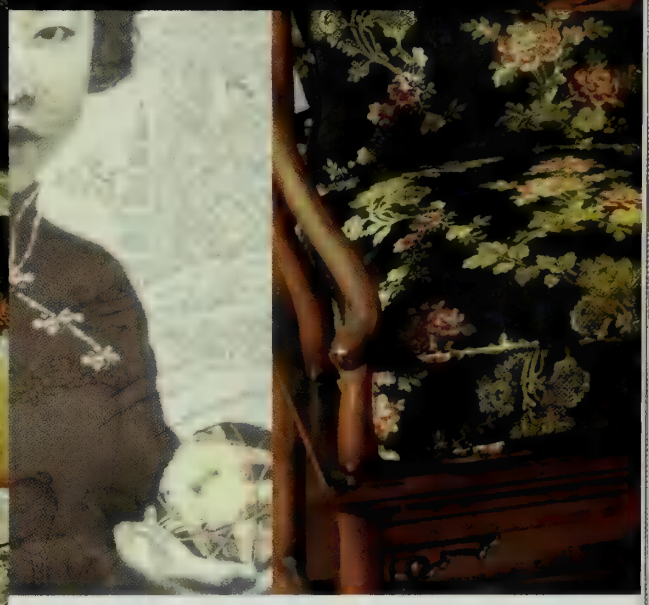
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Inspiration



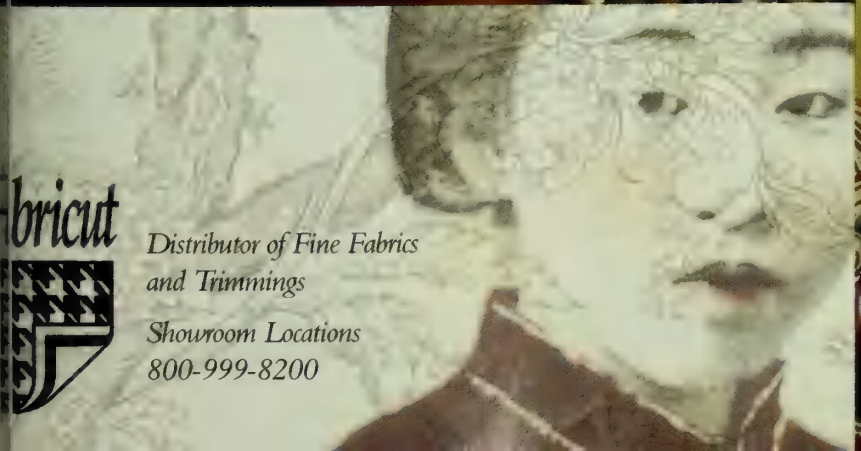
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"He unrolls the most amazing rugs for you," says Bray. "Over 30 years, I've learned a lot from him."

Floored in New York

The real surprises, the really rare pieces, usually show up at Hakimian," says Robert Bray (above, center, with Michael Schaible, left, and Joseph Hakimian, showing them a circa 1700 English chinoiserie tapestry), of **Bray-Schaible**, about the long-established New York rug dealer **FJ Hakimian**.

Hakimian's family has, for generations, specialized in antique decorative carpets, including 19th-century Middle Eastern rugs made for the Western market by firms such as London's Ziegler. James Huniford (right, center, looking at a Swedish flat weave with Hakimian and Stephen Sills), of **Sills Huniford**, adds that Hakimian "has a unique collection of pieces that begin in the 17th and 18th centuries and go up to modern Swedish work. Their ability to find the right rug for a space is like a jeweler finding the perfect stone for a setting."

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continued on page 164



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Luis Barragán's San Cristóbal

A Masterly Juxtaposition of Form and Color at an Equestrian Estate in Mexico

Architecture by Luis Barragán/Text by Jeff Turrentine/Photography by Allen Carter



Luis Barragán conceived a compound near Mexico City in 1968 for a family and their Thoroughbred horses. BELOW: The stark white of the main house contrasts with the bold colors of the freestanding walls.

IN 1980, LIGHT YEARS BEfore his death, Luis Barragán was awarded the Pritzker Prize in honor of a career in architecture that had already spanned more than half a century, during which he introduced to the world his singular vision of architectural modernism. His vision was an unlikely hybrid, owing as much to the vibrantly painted haciendas and flowing fountains of his youth in Mexico as it did to the cool austerity of Le Corbusier, whose lectures the young Barragán attended in Paris in the 1930s. By marrying two seemingly contrary aesthetics, he developed a unique style that helped to humanize modernism, respecting its basic precepts while finding a reconcil-

continued on page 132





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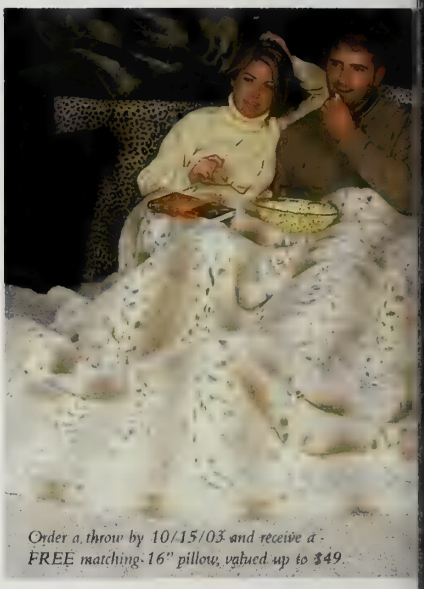
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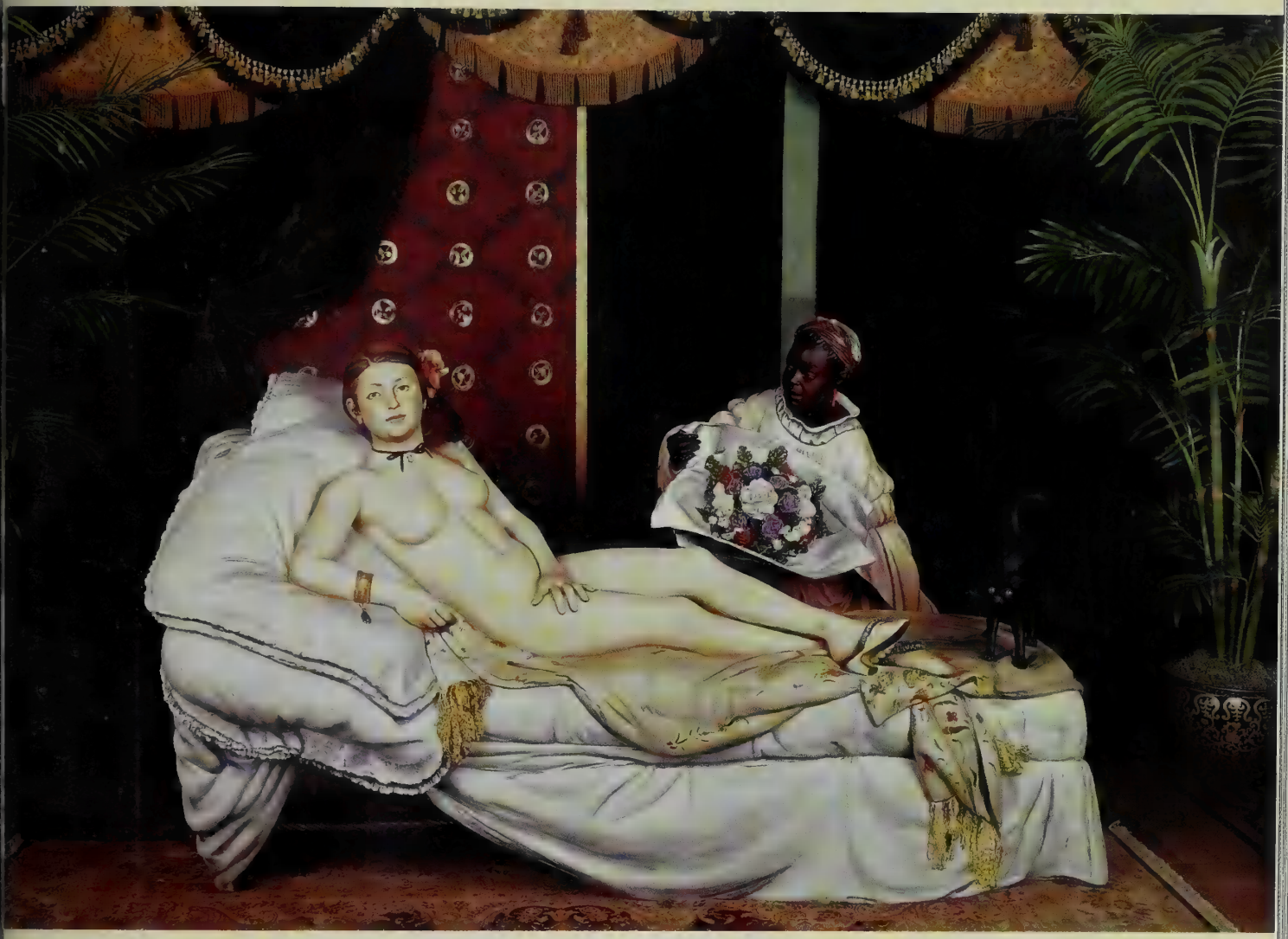


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Beyond the Frame: Impressionism Revisited, the Sculptures of J. Seward Johnson, Jr. is organized by the Corcoran Gallery of Art. This exhibition is supported by The President's Exhibition Fund and by travel sponsor Amtrak.

Image: J. Seward Johnson, Jr., *Confrontational Vulnerability* (detail), 2003, mixed media, after Edouard Manet's *Olympia*, 1863, photo © 2003 Wyatt Gallery



continued from page 132

horses and the horses' handlers. Barragán gave them a compound ingeniously designed to balance the couple's private domestic needs with the hard work of raising and maintaining extraordinarily large animals. San Cristóbal is a system of colliding planes where volume is defined by bold intersections of line and color. Some of these planes are man-made, such as the walls painted in brilliant shades of rose pink, deep purple and rust red. Others represent nature held captive in man-made containers: occasional swaths of bright green, perfectly manicured lawn or the pair of shimmering L-shaped swimming pools (a small one for people, a bigger one for the horses).

Still other elements of this complex system were borrowed from on high. The heavens were Barragán's secret weapon: He knew that

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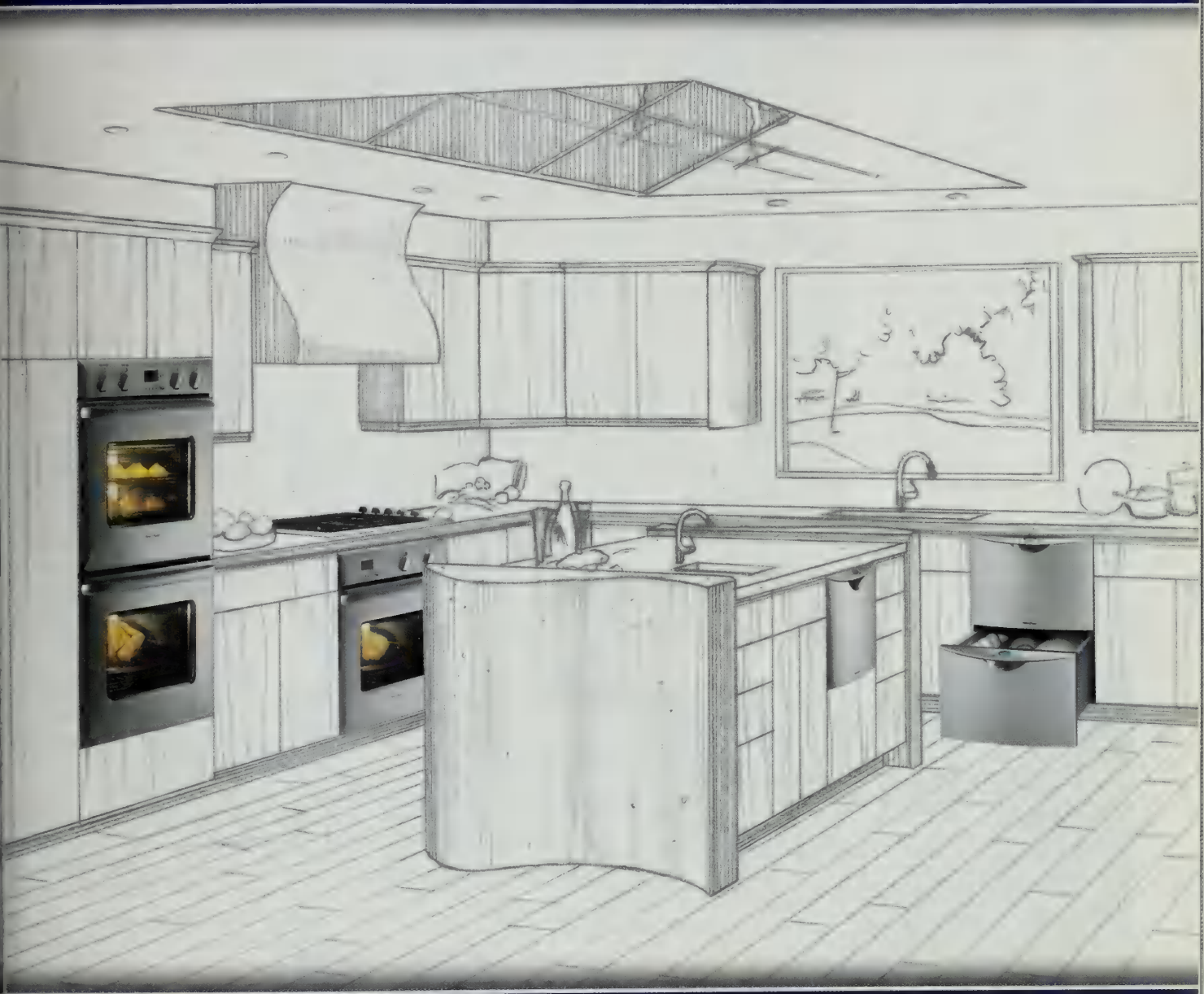




Barragán (above left), who died in 1988 at the age of 86, said, "In the gardens and homes designed by me I have always endeavored to allow for the interior placid murmur of silence, and in my fountains, silence sings." ABOVE: The fountain in the horse pool.

LEFT: In the horses' exercise area, the pink wall with slits hides the hayloft, which is accessed through a door in the purple wall. The horses' track is on the other side of the high hedge at left.

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continued from page 136

the impact of a corner in which pink meets white would only be heightened by a complement of clear blue sky overhead. The sky actually functions as a kind of dynamic ceiling for the outdoor "room" of the equestrian plaza, merging with the exterior of the house and the walls dividing the horses' exercise yard. From certain vantage points San Cristóbal looks almost like a neoplastic piazza, a town square of hard right angles softened by regular explosions



LEFT: A floor-to-ceiling window in the living room creates the optical illusion of a vanishing wall, as the viewer's line of vision is directed to the horse plaza.

BELOW: A partially covered pool and an inner courtyard, entered from the master bedroom, offer the family a corner of quiet seclusion from the open areas of the estate.



of joyous color. To walk the property in the early-morning or late-afternoon light, when shadows are at their longest and most playful, is to experience fully the keen geometry and rich chromaticism of Barragán's creation.

Barragán saw houses as intimate sanctuaries from, not habitable extensions of, the outside world. While he understood the need and desire for windows, his brand of modernism—unlike, say, Philip Johnson's—was not interested in "bringing the outdoors indoors" via lots of floor-to-ceiling plate glass. Enormous windows were, in his words, "totally unsuited to our—or any other—climate. They deprive our buildings of intimacy, the effects of shadow and atmosphere. Architects all over the world have been mistaken in the proportions which they have assigned to large plate windows or spaces opening to the outside."

Accordingly, he placed San Cristóbal's windows sparingly, which gives the house a cocoonlike, insular warmth. The design encourages centralized activity: All the bedrooms and living spaces, save for guest quarters and a game room, are on the first floor. The sun enters through skylights where windows are scarce, washing over white walls and floors of polished stone and wood.

Running perpendicular to the house is the long pink

continued on page 141

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INDICATIONS AND USAGE

Nasacort AQ Nasal Spray is indicated for the treatment of the nasal symptoms of seasonal and perennial allergic rhinitis in adults and children 6 years of age and older.

CONTRAINDICATIONS

Hypersensitivity to any of the ingredients of this preparation contraindicates its use.

WARNINGS

The replacement of a systemic corticosteroid with a topical corticosteroid can be accompanied by signs of adrenal insufficiency and, in addition, some patients may experience symptoms of withdrawal; *e.g.*, joint and/or muscular pain, lassitude and depression. Patients previously treated for prolonged periods with systemic corticosteroids and transferred to topical corticosteroids should be carefully monitored for acute adrenal insufficiency in response to stress. In those patients who have asthma or other clinical conditions requiring long-term systemic corticosteroid treatment, too rapid a decrease in systemic corticosteroids may cause a severe exacerbation of their symptoms.

Children who are on immunosuppressant drugs are more susceptible to infections than healthy children. Chickenpox and measles, for example, can have a more serious or even fatal course in children on immunosuppressant doses of corticosteroids. In such children, or in adults who have not had these diseases, particular care should be taken to avoid exposure. If exposed, therapy with varicella-zoster immune globulin (VZIG) or pooled intravenous immunoglobulin (IVIG), as appropriate, may be indicated. If chickenpox develops, treatment with antiviral agents may be considered.

PRECAUTIONS

General: In clinical studies with triamcinolone acetonide nasal spray, the development of localized infections of the nose and pharynx with *Candida albicans* has rarely occurred. When such an infection develops it may require treatment with appropriate local or systemic therapy and discontinuance of treatment with **Nasacort AQ** Nasal Spray.

Nasacort AQ Nasal Spray should be used with caution, if at all, in patients with active or quiescent tuberculous infection of the respiratory tract or in patients with untreated fungal, bacterial, or systemic viral infections or ocular herpes simplex.

Because of the inhibitory effect of corticosteroids, in patients who have experienced recent nasal septal ulcers, nasal surgery, or trauma, a corticosteroid should be used with caution until healing has occurred. As with other nasally inhaled corticosteroids, nasal septal perforations have been reported in rare instances.

When used at excessive doses, systemic corticosteroid effects such as hypercorticism and adrenal suppression may appear. If such changes occur, **Nasacort AQ** Nasal Spray should be discontinued slowly, consistent with accepted procedures for discontinuing oral steroid therapy.

Information for Patients: Patients being treated with **Nasacort AQ** Nasal Spray should receive the following information and instructions. Patients who are on immunosuppressant doses of corticosteroids should be warned to avoid exposure to chickenpox or measles and, if exposed, to obtain medical advice.

Patients should use **Nasacort AQ** Nasal Spray at regular intervals since its effectiveness depends on its regular use. (See **DOSAGE AND ADMINISTRATION.**)

An improvement in some patient symptoms may be seen within the first day of treatment, and generally, it takes one week of treatment to reach maximum benefit. Initial assessment for response should be made during this time frame and periodically until the patient's symptoms are stabilized.

The patient should take the medication as directed and should not exceed the prescribed dosage. The patient should contact the physician if symptoms do not improve after three weeks, or if the condition worsens. Patients who experience recurrent episodes of epistaxis (nose bleeds) or nasal septum discomfort while taking this medication should contact their physician. For the proper use of this unit and to attain maximum improvement, the patient should read and follow the accompanying patient instructions carefully.

It is important to shake the bottle well before each use. **Also, the bottle should be discarded after 120 actuations since the amount of triamcinolone acetonide delivered thereafter per actuation may be substantially less than 55 mcg of drug.** Do not transfer any remaining suspension to another bottle.

Carcinogenesis, Mutagenesis, and Impairment Of Fertility: In a two-year study in rats, triamcinolone acetonide caused no treatment-related carcinogenicity at oral doses up to 1.0 mcg/kg (approximately 1/30 and 1/50 of the maximum recommended daily intranasal dose in adults and children on a mcg/m^2 basis, respectively). In a two-year study in mice, triamcinolone acetonide caused no treatment-related carcinogenicity at oral doses up to 3.0 mcg/kg (approximately 1/12 and 1/30 of the maximum recommended daily intranasal dose in adults and children on a mcg/m^2 basis, respectively).

No mutagenicity studies with triamcinolone acetonide have been performed.

In male and female rats, triamcinolone acetonide caused no change in pregnancy rate at oral doses up to 15.0 mcg/kg (approximately 1/2 of the maximum recommended daily intranasal dose in adults on a mcg/m^2 basis). Triamcinolone acetonide caused increased fetal resorptions and stillbirths and decreases in pup weight and survival at doses of 5.0 mcg/kg and above (approximately 1/5 of the maximum recommended daily intranasal dose in adults on a mcg/m^2 basis). At 1.0 mcg/kg (approximately 1/30 of the maximum recommended daily intranasal dose in adults on a mcg/m^2 basis), it did not induce the above mentioned effects.

Pregnancy: *Teratogenic Effects. Pregnancy Category C.* Triamcinolone acetonide was teratogenic in rats, rabbits, and monkeys. In rats, triamcinolone acetonide was teratogenic at inhalation doses of 20 mcg/kg and above (approximately 7/10 of the maximum recommended daily intranasal dose in adults on a mcg/m^2 basis). In rabbits, triamcinolone acetonide was teratogenic at inhalation doses of 20 mcg/kg and above (approximately 2 times the maximum recommended daily intranasal dose in adults on a mcg/m^2 basis). In monkeys, triamcinolone acetonide was teratogenic at an inhalation dose of 500 mcg/kg (approximately 37 times the maximum recommended daily intranasal dose in adults on a mcg/m^2 basis). Dose-related teratogenic effects in rats and rabbits included cleft palate and/or internal hydrocephaly and axial skeletal defects, whereas the effects observed in the monkey were cranial malformations.

There are no adequate and well-controlled studies in pregnant women. Therefore, triamcinolone acetonide should be used in pregnancy only if the potential benefit justifies the potential risk to the fetus. Since their introduction, experience with oral corticosteroids in pharmacologic as opposed to physiologic doses suggests that rodents are more prone to teratogenic effects from corticosteroids than humans. In addition, because there is a natural increase in glucocorticoid production during pregnancy, most women will require a lower exogenous corticosteroid dose and many will not need corticosteroid treatment during pregnancy.

Nonteratogenic Effects: Hypoadrenalism may occur in infants born of mothers receiving corticosteroids during pregnancy. Such infants should be carefully observed.

Nursing Mothers: It is not known whether triamcinolone acetonide is excreted in human milk. Because other corticosteroids are excreted in human milk, caution should be exercised when **Nasacort AQ** Nasal Spray is administered to nursing women.

Pediatric Use: Safety and effectiveness in pediatric patients below the age of 6 years have not been established.

Corticosteroids have been shown to cause growth suppression in children and teenagers, particularly with higher doses over extended periods. If a child or teenager on any corticosteroid appears to have growth suppression, the possibility that they are particularly sensitive to this effect of corticosteroids should be considered.

ADVERSE REACTIONS

In placebo-controlled, double-blind, and open-label clinical studies, 1483 adults and children 12 years and older received treatment with triamcinolone acetonide aqueous nasal spray. These patients were treated for an average duration of 51 days. In the controlled trials (2-5 weeks duration) from which the following adverse reaction data are derived, 1394 patients were treated with **Nasacort AQ** Nasal Spray for an average of 19 days. In a long-term, open-label study, 172 patients received treatment for an average duration of 286 days.

Adverse events occurring at an incidence of 2% or greater and more common among **Nasacort AQ**-treated patients than placebo-treated patients in controlled adult clinical trials were:

Adverse Events	Patients treated with 220 mcg triamcinolone acetonide (n=857) %	Vehicle Placebo (n=962) %
Pharyngitis	5.1	3.6
Epistaxis	2.7	0.8
Increase in cough	2.1	1.5

A total of 602 children 6 to 12 years of age were studied in 3 double-blind, placebo-controlled clinical trials. Of these, 172 received 110 mcg/day and 207 received 220 mcg/day of **Nasacort AQ** Nasal Spray for two, six, or twelve weeks. The longest average durations of treatment for patients receiving 110 mcg/day and 220 mcg/day were 76 days and 80 days, respectively. Only 1% of those patients treated with **Nasacort AQ** were discontinued due to adverse experiences. No patient receiving 110 mcg/day discontinued due to a serious adverse event and one patient receiving 220 mcg/day discontinued due to a serious event that was considered not drug related. Overall, these studies found the adverse experience profile for **Nasacort AQ** to be similar to placebo. A similar adverse event profile was observed in pediatric patients 6-12 years of age as compared to older children and adults with the exception of epistaxis which occurred in less than 2% of the pediatric patients studied.

Adverse events occurring at an incidence of 2% or greater and more common among adult patients treated with placebo than **Nasacort AQ** were: headache, and rhinitis. In children aged 6 to 12 years these events included: asthma, epistaxis, headache, infection, otitis media, sinusitis, and vomiting.

In clinical trials, nasal septum perforation was reported in one adult patient although relationship to **Nasacort AQ** Nasal Spray has not been established.

In the event of accidental overdose, an increased potential for these adverse experiences may be expected, but acute systemic adverse experiences are unlikely. (See **OVERDOSAGE.**)

DOSAGE AND ADMINISTRATION

Recommended Doses: *Adults and children 12 years of age and older:* The recommended starting and maximum dose is 220 mcg per day as two sprays in each nostril once daily.

Children 6 to 12 years of age: The recommended starting dose is 110 mcg per day given as one spray in each nostril once daily. The maximum recommended dose is 220 mcg per day as two sprays per nostril once daily.

Nasacort AQ Nasal Spray is not recommended for children under 6 years of age since adequate numbers of patients have not been studied in this age group.

Individualization of Dosage: It is always desirable to titrate an individual patient to the minimum effective dose to reduce the possibility of side effects. In adults, when the maximum benefit has been achieved and symptoms have been controlled, reducing the dose to 110 mcg per day (one spray in each nostril once a day) has been shown to be effective in maintaining control of the allergic rhinitis symptoms in patients who were initially controlled at 220 mcg/day.

In children six to twelve years of age, the recommended starting dose is 110 mcg per day given as one spray in each nostril once daily. The maximum recommended daily dose in children 6 to 12 years of age is 220 mcg per day (two sprays in each nostril once daily). Some patients who do not achieve maximum symptom control at a dose of 110 mcg per day may benefit from a dose of 220 mcg given as two sprays in each nostril once daily. The minimum effective dose should be used to ensure continued control of symptoms. Once symptoms are controlled, pediatric patients may be able to be maintained on 110 mcg per day (1 spray in each nostril once daily).

An improvement in some patient symptoms may be seen within the first day of treatment, and generally, it takes one week of treatment to reach maximum benefit. Initial assessment for response should be made during this time frame and periodically until the patient's symptoms are stabilized. If adequate relief of symptoms has not been obtained after 3 weeks of treatment, **Nasacort AQ** Nasal Spray should be discontinued. (See **WARNINGS, PRECAUTIONS, Information for Patients,** and **ADVERSE REACTIONS.**)

Directions For Use: Illustrated Patient's Instructions for use accompany each package of **Nasacort AQ** Nasal Spray.

OVERDOSAGE

Like any other nasally administered corticosteroid, acute overdosing is unlikely in view of the total amount of active ingredient present. In the event that the entire contents of the bottle were administered all at once, via either oral or nasal application, clinically significant systemic adverse events would most likely not result. The patient may experience some gastrointestinal upset.

Rx Only.

Please see product circular for full prescribing information.

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US Pat. Nos. 6,143,329 and 5,976,573.

Other patents pending.

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Rev. December 2002

nasaqb1202Aa

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wall that bisects the equestrian plaza. Two large cutouts allow passage from one half, with its open field and walking track, to the other half, where the stables, hitches and horses' pool are located. Opposite the house, at the far end of the pink partition, a low purple wall (with a hidden door) abuts a rampartlike structure that would be imposing were it not also painted bright pink. It's linked to the long wall not only by color but also by the presence of two deep niches that seem to be replying somehow to the long wall's pair of openings, though their relationship is connotative and ambiguous rather than direct. Behind this structure's mysterious façade are haylofts and the staff quarters.

Defining a third side of this courtyard is the stable building, running from the pink rampart to a rust-red double wall, from one end of which water gushes—thanks to a concealed fountain—into the horses' pool. "A fountain brings us peace, joy and restful sensuality," said Barragán in his Pritzker acceptance speech. "While awake or when

> Barragán knew that the impact of a corner in which pink meets white would only be heightened by clear blue sky.

sleeping, the sweet memories of marvelous fountains have accompanied me throughout my life."

A quote like that one underscores the degree to which Luis Barragán always took care to temper his intellectual pursuits with emotional truths. As a modernist, he was wholly committed to the expression of certain ideas through his architecture. But as a spiritual man unembarrassed by the nourishing comforts of nostalgia (another of his "guiding lights"), he was utterly confident that notions of joy and serenity weren't incompatible with modernism's more austere orthodoxies. The estate known as San Cristóbal is a monument to that unerring confidence. □



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Rediscovering Karl Springer

The Innovator's Exotic Furniture Reemerges in Today's Market

Text by Holly Brubach/Photography by Scott Frances



Since his death in 1991 and probably thanks, at least in part, to the concomitant rise of minimalism, Karl Springer's reputation has been in eclipse. Despite a widespread and long-standing revival of interest in the work of Jean-Michel Frank, with a new generation of designers on both sides of the Atlantic flocking to his work for inspiration, Springer's early, unabashed reinterpretations of Frank's furniture, bearing names like JMF bench and Double JMF console, have gone largely unremarked. His distinctive style, which typified the '70s, with bold forms and opulent finishes, has largely failed to attract the sort of clamorous enthusiasm that greeted, say, the rediscovery of Verner Panton, the high priest of '60s psychedelia. Springer's rapid lapse into obscurity is all the more amazing given his prominence in the field, with a client list that ran the gamut from the Duchess of Windsor to Frank Sinatra and a

Left: Exotic skins, typical of Karl Springer's work, appear on 1980s dining chairs covered in Asian bullfrog, now at New York's Lobel Modern. Opposite: Bone veneer finishes a '60s table at Karl Kemp & Assoc. in New York.





ABOVE: Springer's 1970s sharkskin, ivory and bronze lamp, at New York's Alan Moss, rests atop his parchment-and-chrome table, available at Liz O'Brien in New York, from the same decade.



ABOVE: A set of eight leather-covered wood dining chairs, now at New York's Donzella, was custom-designed by Springer for Parish-Hadley. The 1970s snakeskin-frame mirror is at Alan Moss.

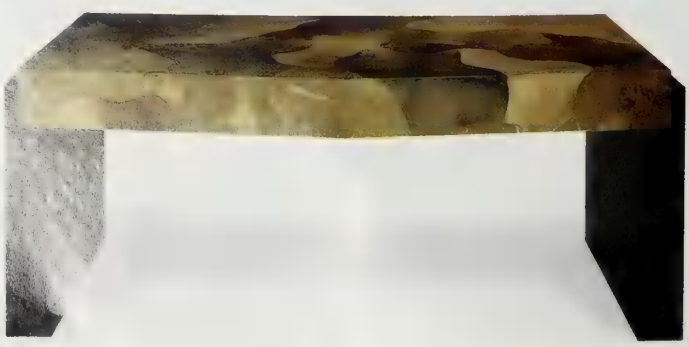
high profile in the press (for some 15 years, beginning in the mid-'70s, his work was ubiquitous in publications, in interiors designed by the likes of Mark Hampton and Parish-Hadley, and in his own homes [see *Architectural Digest*, January/February 1977 and November 1989]).

Springer's style is still highly recognizable, even to those who have no idea who he was. Its essence resides in his understated, powerful forms rendered in polished stainless steel, Lucite, slabs of glass and other contemporary materials, often with finishes such as parchment, snakeskin, polished bone, lacquered linen, ring lizard, shagreen, gold leaf. Interior designer David Easton, who knew Springer well, is still an ardent fan of his work. "Karl was an absolutely meticulous craftsman who understood quality and surfaces and materials," he says. "He knew how to take the modernist idiom, translate it into American furniture and give it a European richness and quality. If you juxtapose one of Springer's chairs with an Eames chair, you see there's another mentality at work. He had the instinct for luxury."

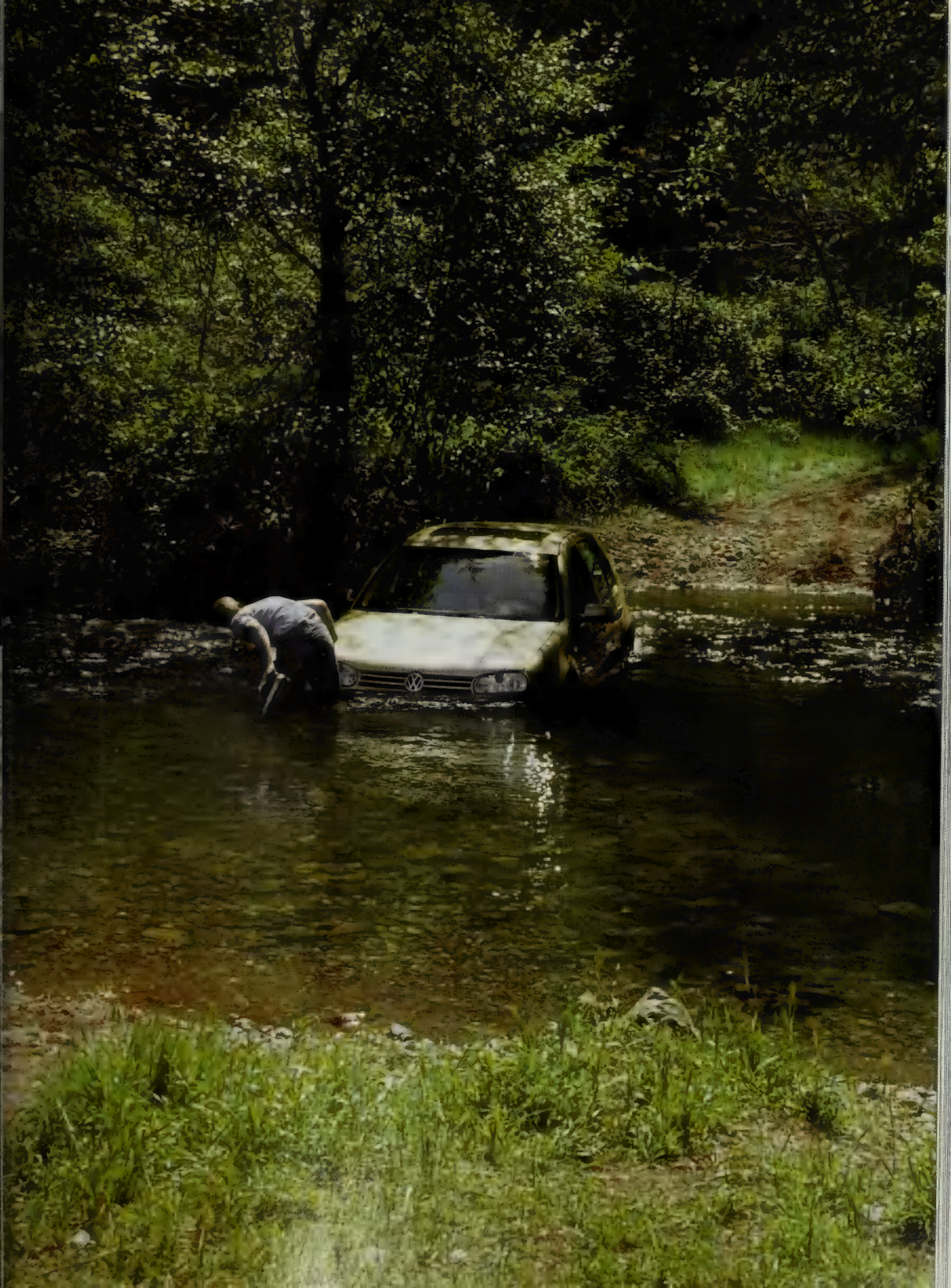
Born in Berlin in 1931, Springer emigrated to New York as a young man and studied bookbinding. Though the work proved tedious and disappointing, the materials and techniques served him well.

The proportions of Springer's furniture were consistently perfect. In many cases the scale was massive. "Oversized furniture makes a room more important," he said in 1977. "I tend to design everything a little larger than seems logical, and the result is often quite exciting." It is perhaps impossible to appreciate in retrospect just how startling and original Springer's furniture was, especially the earlier pieces. Many of the more distinctive models, such as the low tables and the chairs, were so widely copied that, in their mass-market versions, they have simply entered the vernacu-

continued on page 148



LEFT: A 1978 three-drawer desk, with flowing parchment veneers and ebonized-ash supports, is offered at Dragonette Decorative Arts in Los Angeles.




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lar. As a result, it has often proved difficult to authenticate Springer pieces, particularly because so much of his work was unsigned.

"He couldn't draw, but it didn't matter," recalls Mark Eckman, who worked for him for 15 years and describes him as a charismatic figure, handsome, debonair, earthy and irreverent, unimpressed by the aristocrats and celebrities who were his clients. Springer's legendary perfectionism drove his prices into the stratosphere. "His special gift," according to Eckman, "was to inspire artists and artisans to go beyond what they thought they were capable of doing."

ABOVE: Six linear wood chairs sheathed in cream faux alligator leather and adorned with brass accents bear the designer's signature. Dealer John Salibello has the set in his New York shop.



Unusual forms mark a table of faux horn with a leather inset top, found at Los Angeles's Downtown, and an "amoeba" stainless-steel-and-glass low table (left) at Galere in West Palm Beach.



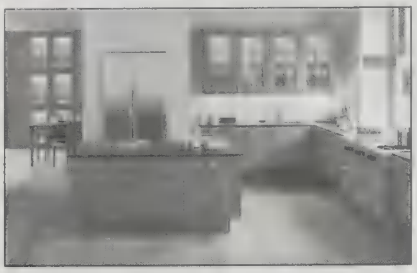
Over the past few years a number of Springer's pieces have begun to surface at auction and in the galleries of dealers who specialize in classic modernism. Los Angeles–based Patrick Dragonette says: "I define myself as a midcentury dealer. I grew up

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Westport, CT	[illegible]



ABOVE: **Springer's two-drawer desk, covered in goatskin and signed inside one of the drawers, is available at John Salibello Antiques.**

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in the '70s, and I never thought I'd be looking at the furniture I grew up with as collectible. But I do subscribe to the notion that you have to skim the cream off the top of every decade, and Springer exemplifies the best of '70s design." Evan Lobel, a New York dealer who has been instrumental in putting Springer back on the map, concurs: "Four or five years ago the market was obsessed with clean lines and thin, stylized '50s shapes. Now everyone has gotten tired of that style, and people are looking to mix in lighter, chunkier, more eclectic, more exotic pieces, and that has put Karl Springer front and center."

The groundswell is, however, not yet a wave: Liz O'Brien, a New York source for decorators and collectors, estimates that most of the Springer pieces she has sold have commanded prices roughly on par with what they cost in the first place. "The production wasn't all that long ago," she explains, "and it was very expensive at the time. If someone calls me to sell a dining table they bought for $20,000 in 1977, I tell them to hold on to it for the time being," until Springer's reputation gains some momentum in the market. Even so, the demand for smaller pieces, like his famous two-tier telephone stand on casters, which first caught the eye o the Duchess of Windsor (hers was cov ered in cobra skin), is already brisk.

Eckman believes that Springer's geniu is at its purest and most evident in hi work from the 1970s, when his produc range was still fairly narrow and the man ufacturing still small and artisanal. In 197 Springer brought his brother, Joachim over from Germany, and in time Joachin built the firm into a business. Springer' product book from 1980 betrays the shif to a more commercial scale, the piece still beautifully designed and rendered bu now somewhat standardized. In 199 Eckman bought the rights to Springer' designs, 16 of which he currently pro duces, benchmade to order—in some cases, by the same people (or the children of the people) who made the pieces under Springer. Oddly enough, the telephone stand is still a best seller. While develop ments in technology necessitate a new generation of phones every few years Springer's table needs no improving. □


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San Francisco Design Center

Art, Antiques and Furnishings Stand Poised Between East and West

Text by Jeffrey Simpson
Photography by
Russell Abraham



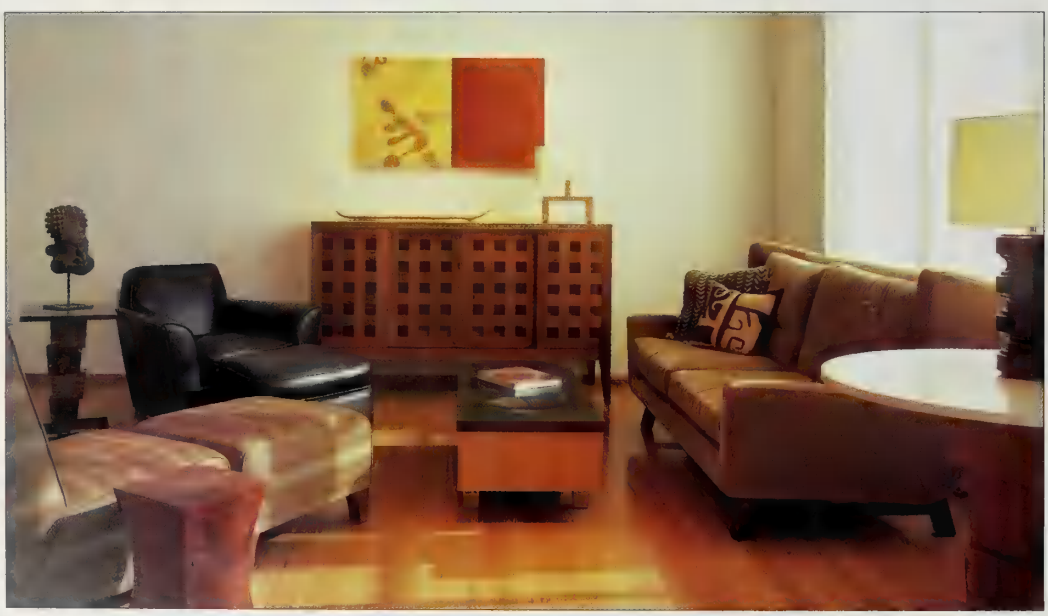
The San Francisco Design Center consists of three buildings—the Showplace (left), the Galleria and the Garden Court. They offer Bay Area flavor in more than 100 showrooms.

San Francisco has one of the most easily traced design histories of any city in the United States. A pattern of opulent living was established in the days of the Gold Rush, enhanced by a steady stream of Asian imports and refined into true elegance when the city was rebuilt after the devastating earthquake of 1906. The Rudolph Schaeffer School of Design, one of the first in America, flourished here from the 1920s to the 1980s; and, finally, the greatly talented Frances Elkins worked in San Francisco, eventually influencing one whose name became more popularly known than hers—Michael Taylor, creator of the California Look.

It's only likely then that the San Francisco Design Center would have a distinct character, as well as being richly stocked with both local and national showrooms. Located in the South of Market area in a collection of red-brick buildings, two of which were built as canning factories for fish around the turn of the previous century, the design center was opened 31 years ago by entrepreneur Henry Adams.

Invoking the California Look, Randolph Arczynski, president of Randolph & Hein, which he cofounded in 1971, says, "San Francisco generally has a much stronger influence in the design world than the economics of the city would indicate." Randolph & Hein has an entire gallery in the showroom

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DE SOUSA HUGHES

Above: The sofa, ottomans, chair, chaise, low and Block tables and media cabinet are by Ted Boerner. The painting is by Audrey Tulimiero Welch.



MCGUIRE

Right: The company's showroom pairs cool modern furniture in woven peel over rattan with a circa 1850 Chinese daybed put to use as a low table.



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SUMMER HILL

Founder Rela Gleason designed the Yorktown chair in response to demand for "a small-scale chair with a big-chair feel." The wool/linen fabric is *Gibraltar*.





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devoted to current versions of Michael Taylor furniture.

Although he confirms that "San Francisco has a strong connection with its fellow Pacific Rim cities in Japan, China and Korea," Arczynski also points out that "people in the city have an interest in contemporary furniture, while there's a marked taste for traditional styles in the outlying areas." The showroom plays to the contemporary interest in the Dakota Jackson Gallery, and the LxRossi Gallery has elaborately finished 18th- and 19th-century reproductions. Luis Rossi, the owner and founder of LxRossi, worked for many years as a restorer at the Vatican.

De Sousa Hughes was established when two partners, Geoffrey De Sousa and Erik Hughes, bought Agnes Bourne's showroom, which had been a center of contemporary design. De Sousa remarks on the diverse areas for which San Francisco is the Big City. "Clients come from Bakersfield, in the Central Valley, and from Portland, Oregon, and those are such different climates. Napa Valley is not going to use pastels; Monterey might."

ANN SACKS

ABOVE: The Michael S. Smith sconces, sink, mirror, tub, plumbing fixtures and cabinetry are set off by Ann Sacks wall tiles and gray Belgian Java limestone dotted with fossils.

De Sousa Hughes carries fabrics ranging from the offerings of Lulu DK, which has its headquarters in New York, to work by Holland & Sherry, which creates woven patterns and highly textured material. Although De Sousa calls San Francisco "a conservative town," the showroom carries furniture by such designers as Ted Boerner and Axis, which is strongly modernist but influenced by primitive art. It goes even

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ENID FORD ATELIER

LEFT: Gary Hutton's bronze pieces include the Facet tables with Swarovski crystal tops, right, and the Ciao table, left foreground. The sofa and chairs are also by Hutton.

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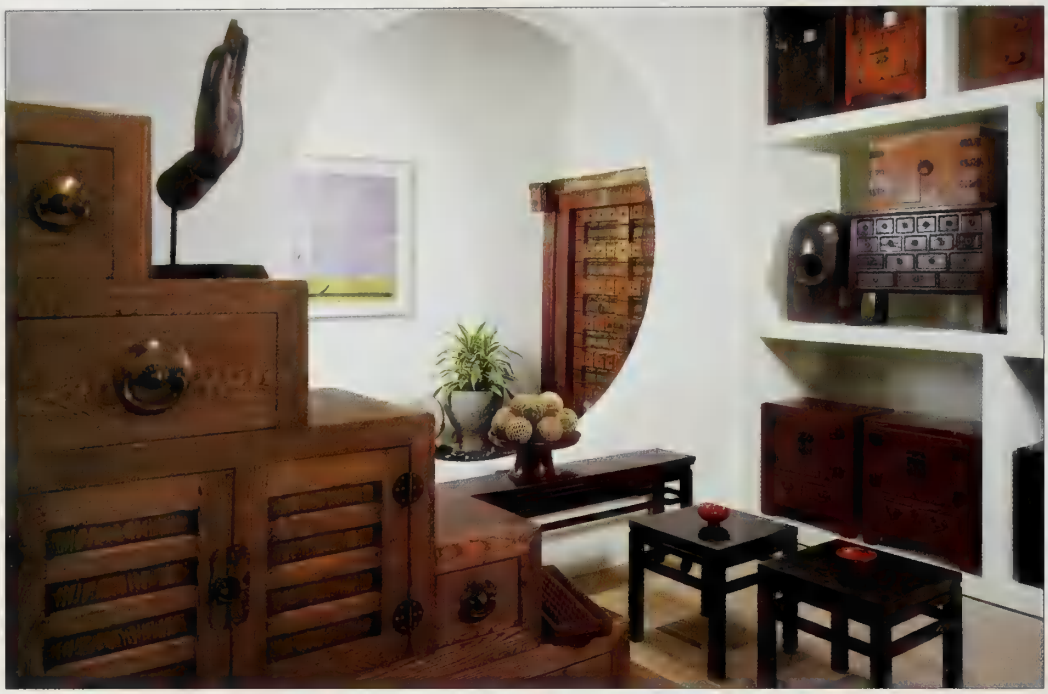
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TANSU DESIGN

Asian antiques and reproductions are company hallmarks. LEFT: A step chest from China faces a collection of vintage and new chests. The black-lacquered tables are Chinese.

continued from page 154

further in its collections of art furniture, with pieces by Wendell Castle and rope sofas and chairs by Paris designer Christian Astuguevieille. "These have an African flair," says De Sousa, "and clients buy them for the sculptural effect."

San Francisco showrooms seem to have an unusually high percentage of art and antiques among their wares, and Sloan Miyasato, which began life as an Asian antiques gallery in 1978, is no exception. Avner Lapovsky, a co-owner with Susan Carr, points out John Woodall's sculptures, which are made out of books, and chuckles about the time Danielle Steel, the best-selling novelist, bought a Woodall sculpture containing one of her books while shopping in the showroom. Sloan Miyasato also deals in such pieces as a fountain in the form of a steel waterfall, called *Slide*, by Archie Held. There are also European and Asian antiques galleries, with many of the pieces in the latter coming from China and Tibet.

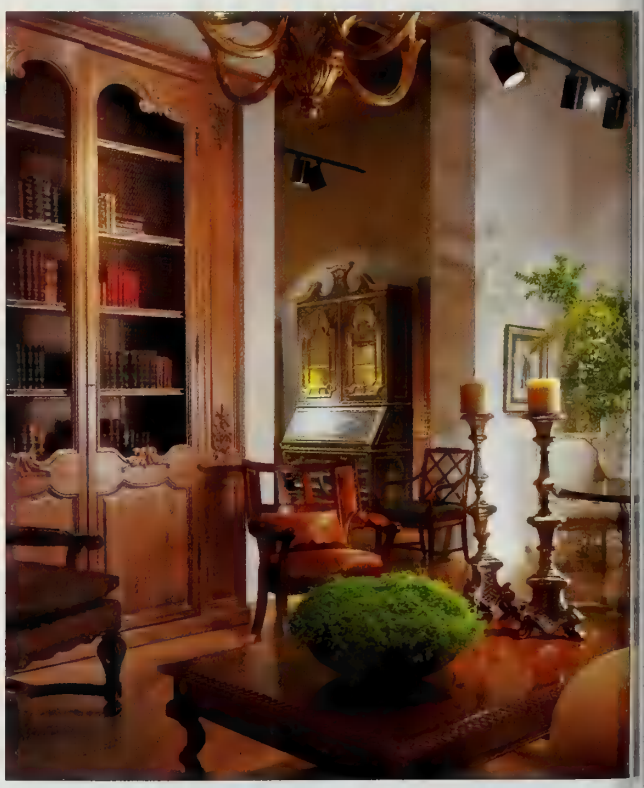
The real meat of the showroom, however, is the almost 50 furniture and fabric lines Sloan Miyasato represents. One firm that serves as a connection between the contemporary inventory and the antiques is lighting company Phoenix Day, which was

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SLOAN MIYASATO

ABOVE: Christine Desiree's Beard lounge chair and matching ottoman are made of rift oak and ebonized walnut. The column lamps and console are from Mark Harvey.



RANDOLPH & HEIN

RIGHT: Sitting before a Régence-style *bibliothèque* is the Jacob armchair. It mimics one created for Napoleon, now in the possession of company president Arczynski.

Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to the most intriguing galleries in town. This month's destination: Denver, Colorado.

With no "art district" per se, Denver has a number of areas with fine galleries: LoDo, Cherry Creek, Santa Fe Drive, as well as the Golden Triangle and the Highlands. The city's art hub is the impressive Denver Art Museum, designed by world-renowned architect Gio Ponti.

1 **DAVID COOK FINE AMERICAN ART** specializes in American Indian art. Located in the renovated Chevron Building in historic LoDo (Lower Downtown), the gallery has ever-changing displays of important works of American Indian art, including textiles, basketry, pottery and beadwork dating back to the 19th and early 20th centuries, complemented by American Arts and Crafts furnishings. Five years ago, Cook expanded into American paintings, opening David Cook Fine Art in the adjacent space. The Fine Art gallery focuses on Rocky Mountain and early Colorado artists from the late 19th to the mid-20th centuries. *1637 Wazee Street, (303) 623-8181, davidcookfineamericanart.com*

2 William Matthews began his professional career as a graphic artist, designing album covers for Warner Bros. and Capitol Records. He is now widely known for his watercolors of the working cowboy and the American West. Denver Art Museum Curator of Modern and Contemporary Art Dianne Vanderlip has said, "I don't think there is an artist in the country who handles watercolors as well as William Matthews." His LoDo space, **WILLIAM MATTHEWS GALLERY**, shows his work exclusively. *1617 Wazee Street, (303) 534-1300, williammatthewsgallery.com*

3 Also in LoDo, the **ROBISCHON GALLERY** has represented established European and American artists—and presented emerging talent in abstraction, Realism, photography, sculpture and new media—since 1976. The gallery strives to explore today's culture through exhibitions by such artists as Christo, Robert Motherwell, Judy Pfaff, Richard Serra and Manuel Neri. Wes Hempel, a poet who became a painter at age 38, occasionally infuses elements from 16th- to 19th-century paintings and appropriates them into his own surrealist works to enhance the composition and/or to emphasize his point regarding



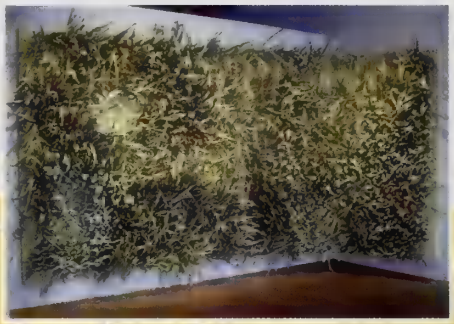




TOP TO BOTTOM: "Weaving of a Weaving," Navajo pictorial weaving, c. 1885, at David Cook Fine American Art; Jun Kaneko's "Untitled (Dango, 02-08-10)" stands over 5 feet tall at Carson Masuoka Gallery; "Martin Black's Stallion," watercolor, by William Matthews at his eponymous gallery.

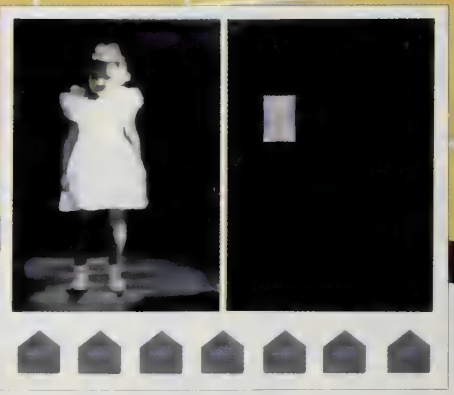
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Illustration by Annie Rudden

CLOCKWISE FROM UPPER LEFT: "Narcissus & Echo" by Wes Hempel at Robischon Gallery; Martha Russo's "Nomos," Carson Masuoka Gallery; Quim Bove's "Black Aura," Fresh Art; "Patience," watercolor, by William Matthews at William Matthews Gallery; "Mountain Landscape," by Ralph Burgess Braught, David Cook Fine Art; "Dialogue of the Soul" by Madeleine Dodge at Fresh Art; John James Audubon's "Wild Turkey" from The Birds of America, Tam O'Neill Fine Arts.

rica







a traditional subject. Hempel's paintings investigate contemporary issues and themes of personal identity, cultural separation and relationships between individuals and society. *1740 Wazee Street, (303) 298-7788, robischongallery.com*



④ In Cherry Creek North, **TAM O'NEILL FINE ARTS** offers an extensive collection of antique prints by the American naturalist-artists such as John James Audubon, as well as those of the Western Explorationists (the first artists to depict the American West), including Thomas Moran, Albert Bierstadt and Karl Bodmer. O'Neill herself has a distinct understanding of the medium, as she is one of the few print dealers in the country academically trained as a fine arts printmaker. Audubon's "Wild Turkey" is a classic example of his iconic work; published in New York by Julius Bien in 1858, this edition is extremely rare, with fewer than 100 sets ever completed. *311 Detroit Street, (303) 355-7711, tamoneillfinearts.com*

⑤ **CARSON MASUOKA GALLERY** pioneered Santa Fe Drive, just south of downtown Denver, as the next "hot" commercial art area with its opening in the spring of 2000. The gallery is a collaboration between Sandy Carson, a 28-year veteran of the Denver art scene, and Mark Masuoka, a former gallery owner and most recently curator of the Museum of Contemporary Art/Denver. The malleable space (the walls actually move) allows for each exhibit to be shown in a customized setting. The gallery displays innovative, mind-expanding work in any number of media, including large-scale pieces by internationally acclaimed sculptor Jun Kaneko and local ceramicist Martha Russo. Kaneko's "Untitled (Dango, 02-08-10)" is emblematic of his monolithic "Dango" (Japanese for "dumpling") forms. Russo's glazed porcelain, pegboard, Styrofoam, and pigment "Nomos" measures roughly 8' x 16'. Russo describes the installation as the feeling of being enveloped, disoriented, or lingering as if flooded by an ocean of squid. *760 Santa Fe Drive, (303) 573-8585.*

⑥ Jeanie King recently re-opened **FRESH ART** in a new industrial space on Santa Fe Drive. The barrel-vaulted, skylit gallery contains 6,000 square feet of galleries and offices, as well as six artist studios adjacent to the exhibition space. Visitors experience the artists' work, and then can peer into the studios to see the process by which the pieces are created. Catalonian Quim Bove's paintings are finished with a high-gloss resin which allows the viewer to see his or her reaction reflected in the work. His technique for achieving the intense color involves blending and layering the pigment, so that the rich color and shine elicit a feeling of comfort and warmth. *900 Santa Fe Drive, (303) 623-2200, freshartgallery.com*

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founded in San Francisco in 1849. The furniture ranges from Elijah Slocum's reproductions of Chippendale and Regency designs made in England to 1930s styles by the Los Angeles–based Newman Studio and 1940s styles by Paris-based Hugues Chevalier to sculptural modernist work such as the Beard lounge chair by Christine Desiree.

Summer Hill, one of the newest showrooms in the center, is also one of the most traditional, although founder Rela Gleason says, "In San Francisco you have to have it all—people have homes in the city, and they have beach houses and mountain houses." Gleason, whose first showroom was in New York, has a bicoastal clientele. "There will always be people in both cities who want 'pretty,' and here people like to mix styles," she says. The furniture in Gleason's Flair Collection has a spare elegance that is complemented by the lush quality of many of her printed fabrics.

"Because San Francisco has always been a port, people from all over the country come here for Asian furniture," Inja Yang says about her showroom, Tansu Design, which carries Asian antiques and reproductions. Yang's clients come from Hawaii, the Pacific Northwest, Arizona and Texas, as well as the Bay Area, for contemporary elmwood chests in the form of steps that she has made in a traditional style; for antique wood carvings of dragons and antique ceremonial dishes from Korea; and for large reproductions of antique Japanese chests intended to be TV cabinets.

Johanna Spilman, manager of Enid Ford Atelier, says, "In the late '70s, with the California Look and the quirkier work of designer John Dickinson, San Francisco's traditional mix of European and Asian antiques was enriched. A taste for Déco developed, along with an interest in classic modernism." French designer Philippe Hurel, who works in this mode, is represented in the showroom with a ribbed armoire made of *wenge*, while designer Gary Hutton—whom Spilman characterizes as "a fan of the sculptor Donald Judd"—has a club sofa and an upholstered Bryant chair. Using a similar creative tension, the Philippine firm Budji makes furniture in very contemporary styles using native materials and traditional crafts. The colors of the upholstery fabrics for these furniture collections tend to be rust, foamy greens and "red to warm up the fog," says Spilman.

DeeDee Gordon, senior staff designer for Ann Sacks, the tile, stone and bath fixture company with headquarters in Portland, Oregon, also talks about color. "Although stone, mosaic and ceramic tiles are very popular in all our showrooms, glass tiles in many colors are such a diverse product that I think their particular success in San Francisco is related to the colorful diversity of the city itself." Characteristic of the elegance of Ann Sacks is the Belgian Java limestone, which was quarried in Belgium in the mid–19th century and later reclaimed from merchants' houses along the northeast coast of Java.

"Because San Francisco is a port, people from all over come here for Asian furniture," says Inja Yang.

The McGuire showroom is the company's flagship, and as such, says Kathy Lassen-Hahne, director, advertising and promotions, it is twice the size of the other showrooms across the country that carry McGuire pieces. The two-story interior with 20-foot vaulted ceilings has a modernist collection by Barbara Barry, shown in the specially designed Redwood Room, and many pieces by Orlando Diaz-Azcuy scattered throughout the showroom.

For McGuire, the presence of many Asian antiques is unique to its San Francisco showroom. Lassen-Hahne says, "With the particular Asian heritage here, these antiques say that this is McGuire's headquarters and that our work is inspired by the traditions of this city." □

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Los Angeles Modern Mélange

Sometimes in doing mid-century design, you can get too rooted in the past," says **Carole Katleman**. "I like to remind clients that we're in the 2000s." **Twentieth** helps with that task. Stefan Lawrence has amassed an inventory of the best in vintage and 21st-century design, including pieces by Vladimir Kagan and Verner Panton. Contemporary pieces anchor one side of the 10,000-square-foot shop, and midcentury masters fill the other. "It's very easy to shop there," says Katleman (left).

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"I think it's a unique way of exhibiting the past and the future," Carole Katleman says about Twentieth.



Sotheby's will au... a Louis XV ormol... mounted *table en ch... fonière*, circa 1760.

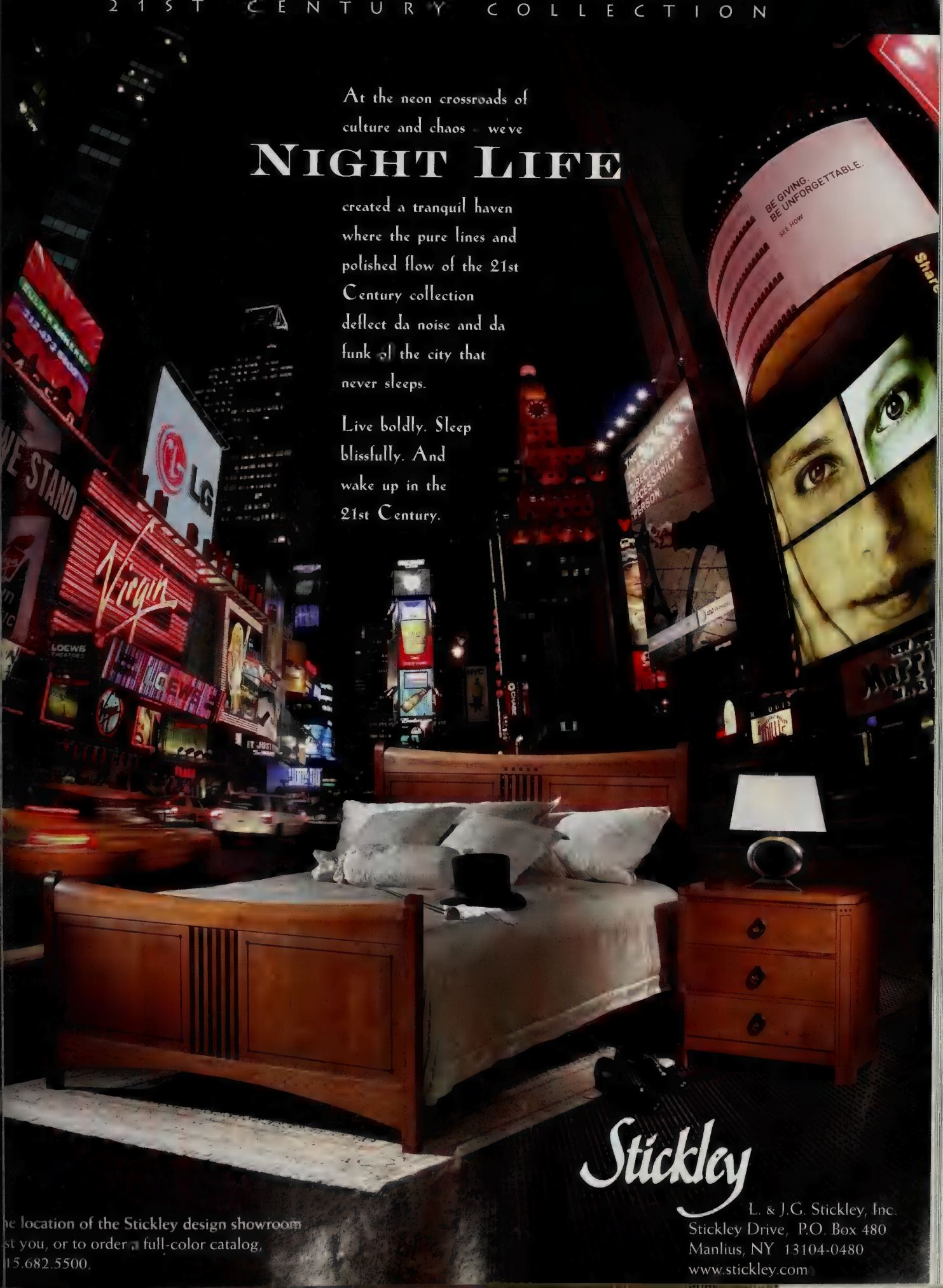
Save the Date

On October 20 and 21, as part of the Important English Furniture Sale, **Sotheby's** will auction off several pieces from England's Woburn Abbey. The 13th Duke of Bedford, who inherited the family seat in 1953 and opened the house to the public shortly thereafter, moved with his wife, the Duchess of Bedford, to Santa Fe in the '70s, bringing with them several treasured items. The contents of the New Mexico house, including a ...1735 Genoese Baroque kingwood bureau-... (right), will be going on the block.

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tion was built as a private villa. There was no road at the time, so its stone, marble, timber and Murano glass chandeliers were all brought in by mules or by boat. Once the villa was completed, it was sold; the new owner added two wings and then opened it as a hotel.

The Belle Epoque was on the way. An orchestra played in the ballroom every night, and there were fireworks over the lake. Visits could be as long as six or seven months; butlers would arrive ahead of time to check the dozens of rooms needed for maids and valets and the laying out of clothes.

Then came the First World War. The waltzing stopped;

continued on page 170



The legendary hotel, formerly a private house, began welcoming guests in 1873. LEFT: A frescoed sitting room is located on the second floor of the original villa.



BELOW: Terrazza Serbelloni, the more formal of the resort's two restaurants, is known for its traditional Italian and international cuisine as well as for its extensive wine list.

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troops burned flooring and furniture to keep warm.

After the war, Arturo Bucher bought and restored the hotel, and it was good times again. The royals of Europe returned, and the aristocracy of Hollywood—Mary Pickford and Douglas Fairbanks, Sr.—added new dazzle.

Bucher laid down rules for them all. He didn't like cars, so the Bugattis had to unload at the gates, then leave. Immediately. He didn't like wide-brimmed hats; any lady wearing one was considered "loose" and not admitted.

He didn't mind the idea of private baths—he even began installing pipes—but at that time there was still only one bathtub, and that was in the cellar. Guests made an appointment to use it.

It was his son, Rudy, who finished the baths, added a pool and restored the rooms after the Second World War. The hotel was crumbling, but it had survived.

By the time the third generation, Gianfranco Bucher, took over, it was time to restore again. He was determined to keep the original grandeur.

"There are very few privately owned hotels these days," he says. "Corporate owners just hire professional decorators, but I grew up here. Thirty-foot ceilings seem normal to me, although one guest did point out that a two-story house with a garage could fit into one of our rooms."

It was also time to give the outdoor dining terrace a bit of discreet technology. "The sudden storms may be wonderful drama for artists and poets," explains Bucher, "but they're not convenient for hotels. Every evening I'd go out at seven and make a decision. Would it rain? If I got it wrong, 200 people and their dinners would have to be whisked indoors and up the grand staircase to the ballroom."

continued on page 172



RIGHT: An 1800 Murano glass chandelier hangs over the staircase from a ceiling with trompe l'oeil decoration. The Venetian wood lanterns were used in processions.



What was once a layout of 200 small rooms has been transformed into 63 spacious guest rooms and 20 suites; each one offers lake or park views. LEFT: The sitting room of a suite.

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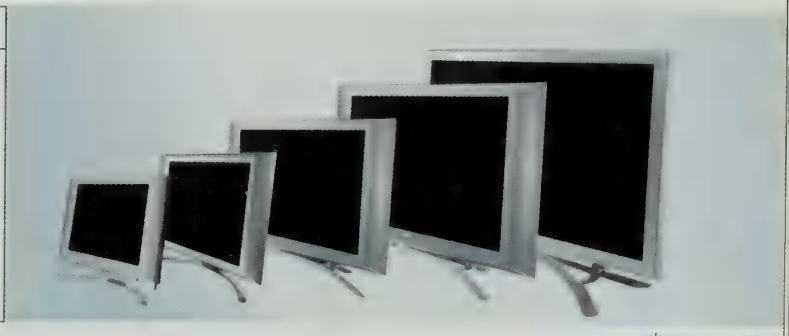


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A full-service health and beauty spa, two swimming pools and a separate fitness center are just a few of the amenities to be enjoyed. LEFT: Gilt-accented columns add to the grandeur of the honeymoon suite.





ABOVE: Alfresco dining is one of the attractions of the award-winning Terrazza Serbelloni, which also has live music in the evening. LEFT: The outdoor pool fronts the hotel between an expansive deck and the beach.

continued from page 170

Now the terrace is sheltered behind glass panels that raise or lower at the push of a button. There is a new indoor pool, a health and beauty spa, an informal restaurant and fewer but larger guest rooms and suites.

The echoes of yesterday still sound in the memory—the orchestra in the ballroom, whispers of trysts in the garden, footsteps on marble—but there is also a new identity. Steve Wynn happened to come [illegible] just when he was planning to build a new hotel in Las Vegas, one with a Monte Carlo theme. He saw this Belle Epoque classic and changed his mind. His hotel would have architectural details like those at the Grand Hotel Villa Serbelloni and would become the Bellagio.

The idea may have traveled, but the original is right here where it belongs. This is the real Bellagio. □

The hotel is open from April 1 to mid-November; apartments are available from mid-February to early January. Contact the Grand Hotel Villa Serbelloni, 22021 Bellagio, Como, Italy; telephone 39-031-950-216, fax 39-031-951-529, or visit www.villaserbelloni.com.


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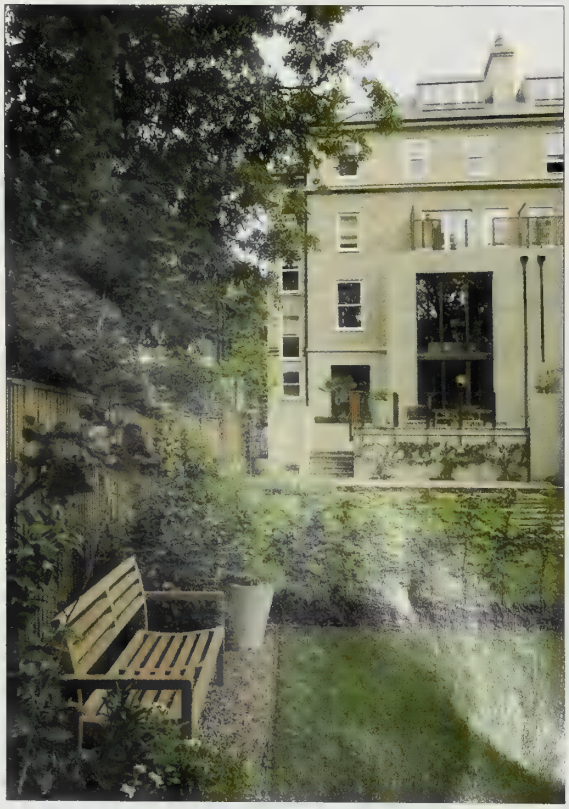
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LONDON Town House by Kelly Hoppen

The crisply contemporary interiors of a new three-bedroom, six-story town house were created in 2002 by designer Kelly Hoppen in London's Hampstead area. The living room has a fireplace (below). The master suite, on the third floor, has a dressing room and a private balcony that overlooks the garden. A winding staircase leads to the fourth floor, where two bedrooms have private baths. Furnishings are included in the sale of the property. $8 million.
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Thomas Tefft and Frederick Law Olmsted's Collaboration

The Albyn V. Dike house was created by architect Thomas Tefft on Prospect Street in Providence, Rhode Island, in 1854. Landscape architect Frederick Law Olmsted designed the grounds.. An addition was built in 1863. The two-story residence has seven bedrooms and an entrance hall with a curving staircase (right). The ballroom-size living room has wood floors, a hand-carved marble fireplace and oversize windows. The dining room, which also has a marble fireplace, overlooks the gardens. Built-in, floor-to-ceiling bookcases and a fireplace define the library. A two-story atrium joins an eat-in kitchen that opens to a porch overlooking a garden. The master suite has a dressing room and an office. The current owner has modernized the heating, air-conditioning, electrical and plumbing systems and constructed a three-story addition that connects the primary residence to the two-car garage. $2.5 million. *Call 401-845-9500.*



continued on page 180



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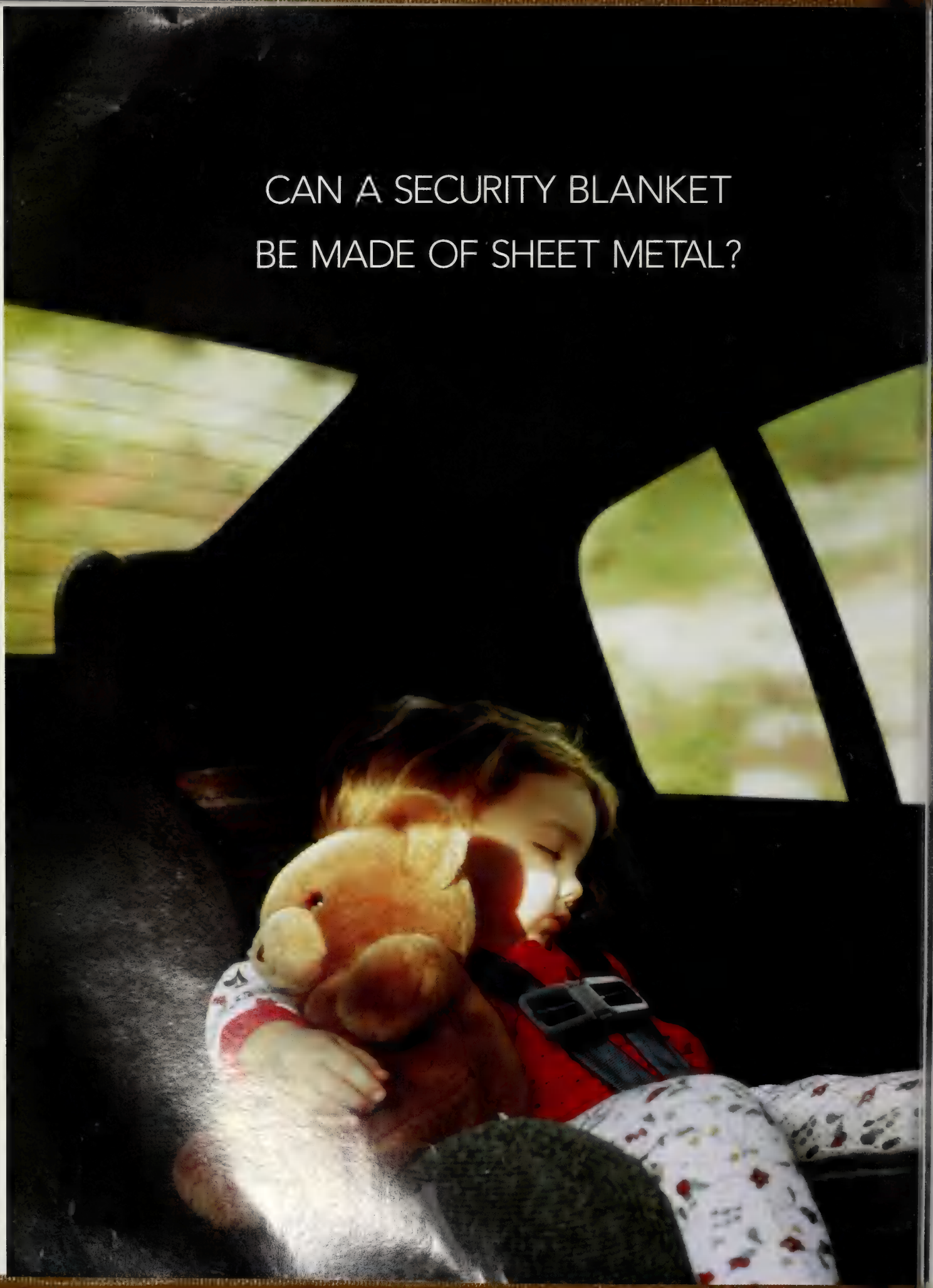
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NEW YORK

Goldie Hawn's High-Rise Pavilion



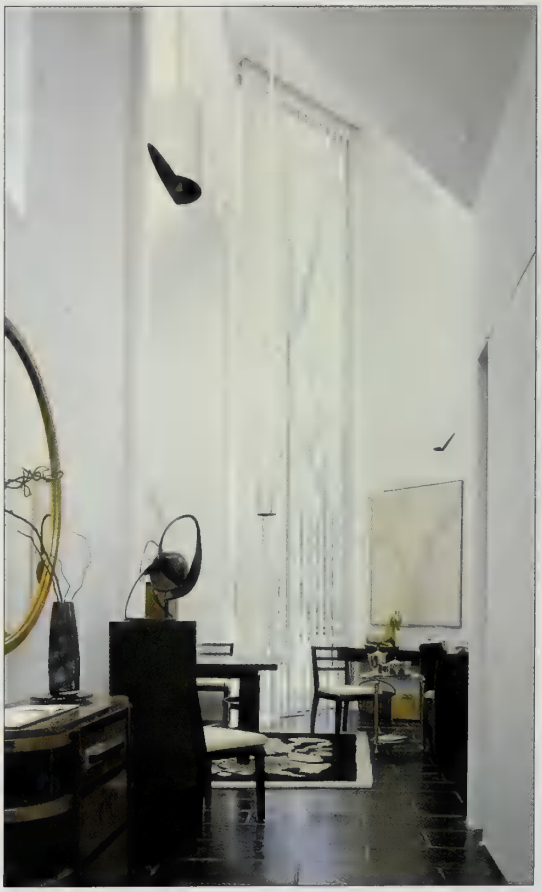
This apartment is nothing but light. Even on a rainy day, you feel you can touch the sky," Goldie Hawn said about the three-bedroom apartment she shared with Kurt Russell in Manhattan (see *Architectural Digest*, March 2002). Located 54 floors above street level, the apartment has floor-to-ceiling windows that frame 360-degree views of the skyline. Hawn and interior designer Chubby Specter knocked down walls to create an open space that joined the kitchen, dining room and living room (right). They added an entrance hall and paneled it in mahogany to match the square columns throughout the apartment. $8.9 million. *Call 917-885-9169.*



VIRGINIA

Verdant Retreat by Hugh Newell Jacobsen

Almost an acre surrounds a 6,000-square-foot house designed by architect Hugh Newell Jacobsen in Alexandria, Virginia. The entrance hall has a vaulted ceiling and a slate floor (right). The living and dining rooms have 25-foot-high ceilings and access to a wrap-around deck. The master suite has a skylighted dressing room, a marble bath and a library with built-in bookcases. Two bedrooms, each with a private bath, and a 725-square-foot studio with a separate entrance are on the second floor. $1.995 million. *Call 703-960-3100.*



continued on page 182

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continued on page 184

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Clockwise from above:
Antoine Blanchard (1910-1988) *Rue Royale, Madeleine*, o/c, 13" x 18", signed
Édouard Leon Cortès (1882-1969) *Théâtre du Vaudeville*, o/c, 13" x 18", signed
Johann Berthelsen (1883-1969) *Gramercy Park*, o/c board, 16 1/4" x 20", signed
Sally Swatland (1896-1981) *Fishing in the Cove*, o/c, 26" x 32", signed



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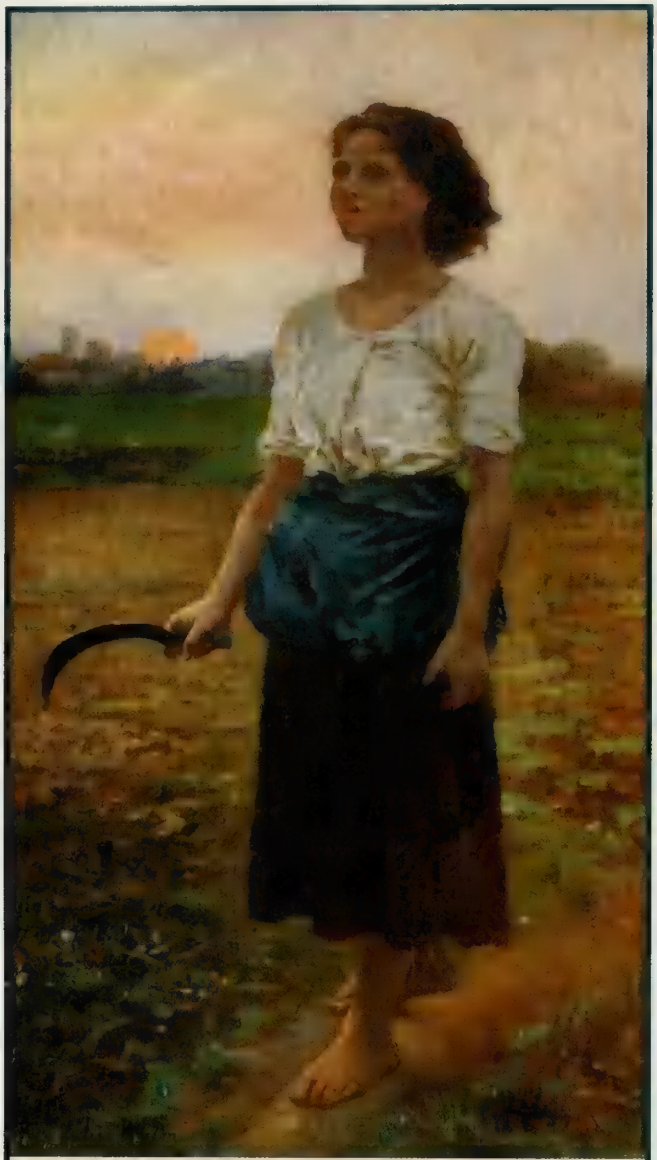


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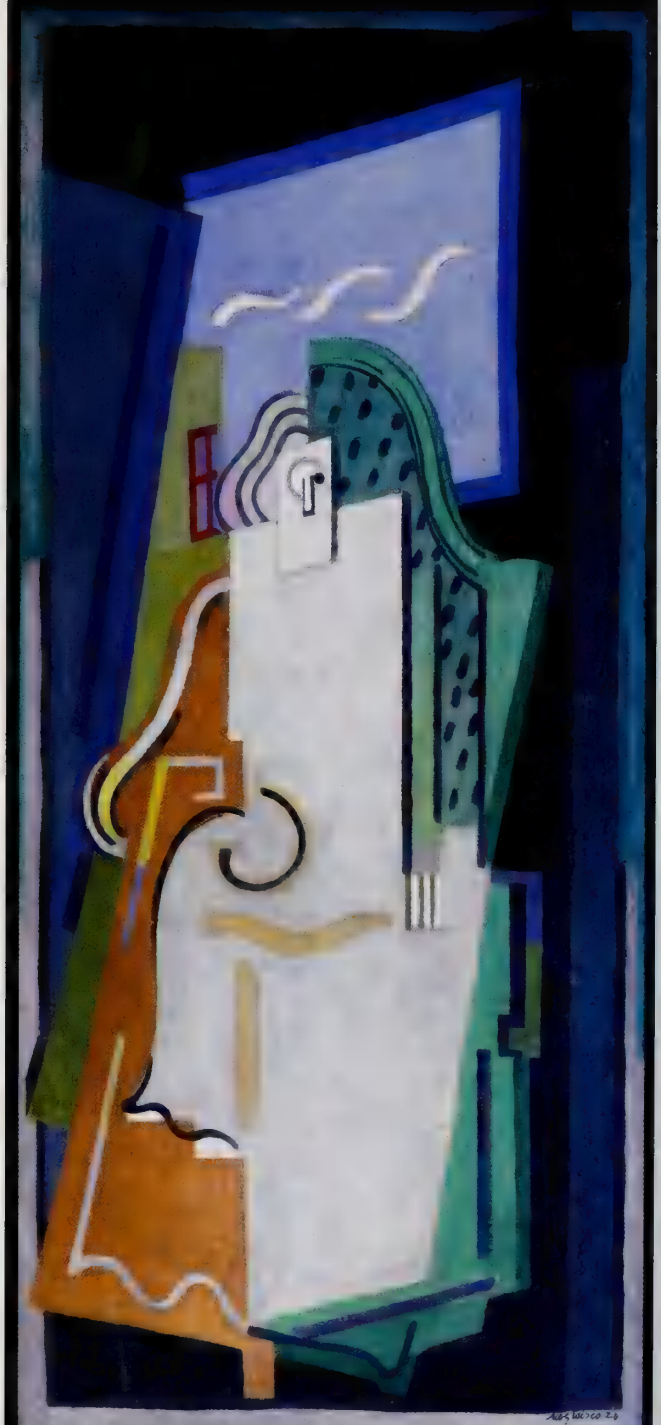
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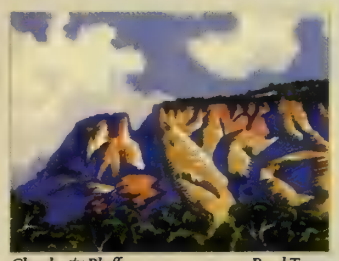


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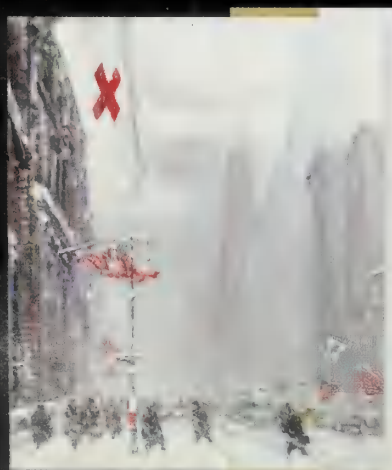


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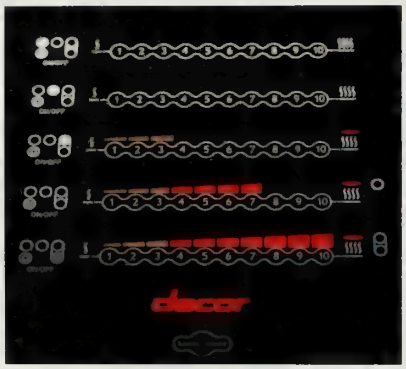

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TEXAS

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Surrounded by walls, a four-bedroom residence in Austin, Texas, designed by architect Hal Thomson was built in 1929. The property was renovated in the 1990s. The main house has a mahogany-lined study, a formal dining room, an exercise room and a media room. A separate two-bedroom guesthouse, the estate's original structure, has a kitchen, an office and a living room. In close proximity is the three-car garage, which has a one-bedroom apartment with a climate-controlled wine room. The grounds were landscaped by Penelope Hobhouse and include fountains, ponds, a pool and a lake. At one end of the lake is a belvedere, a one-room domed space for entertaining. $8.5 million.
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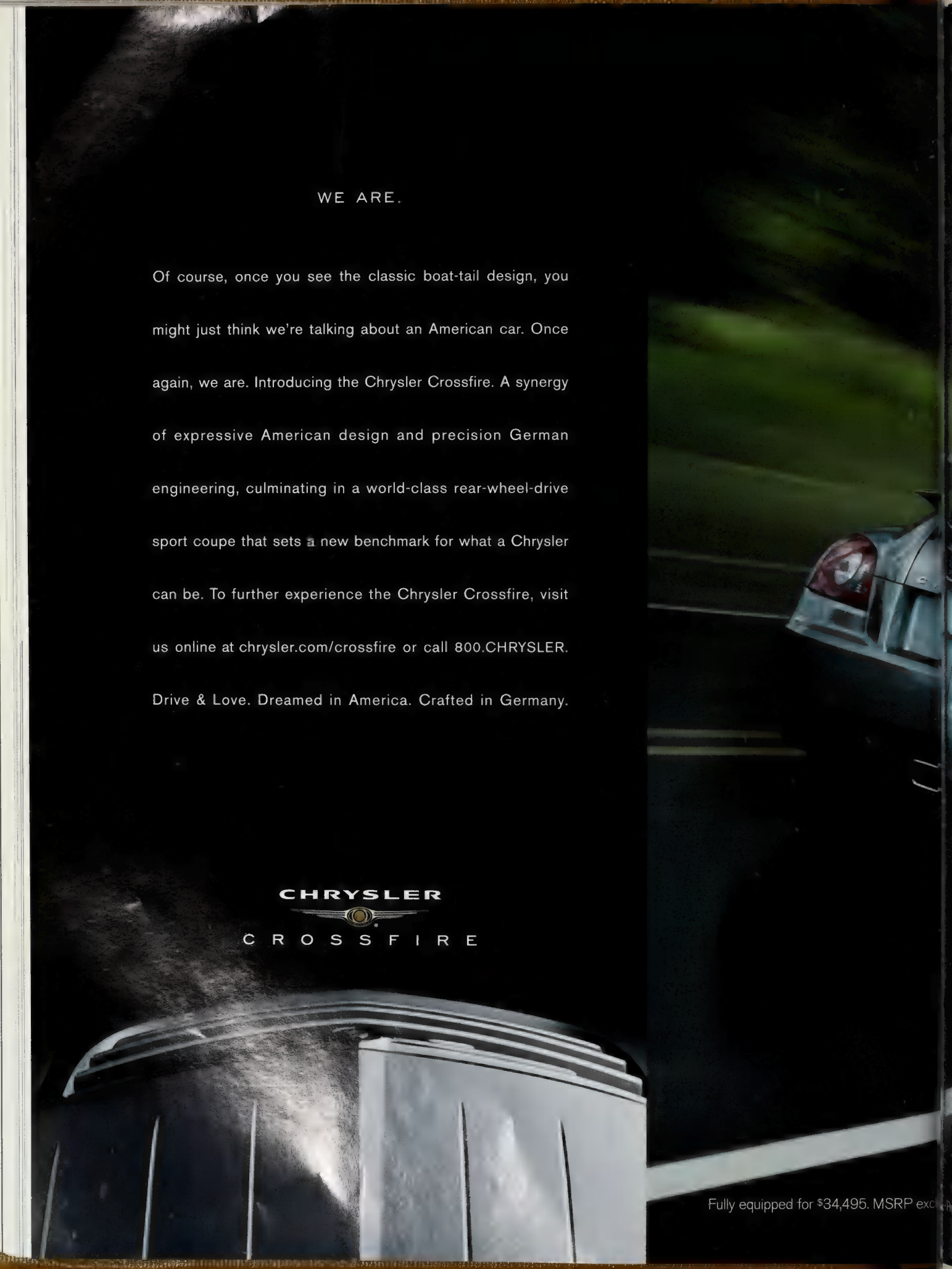
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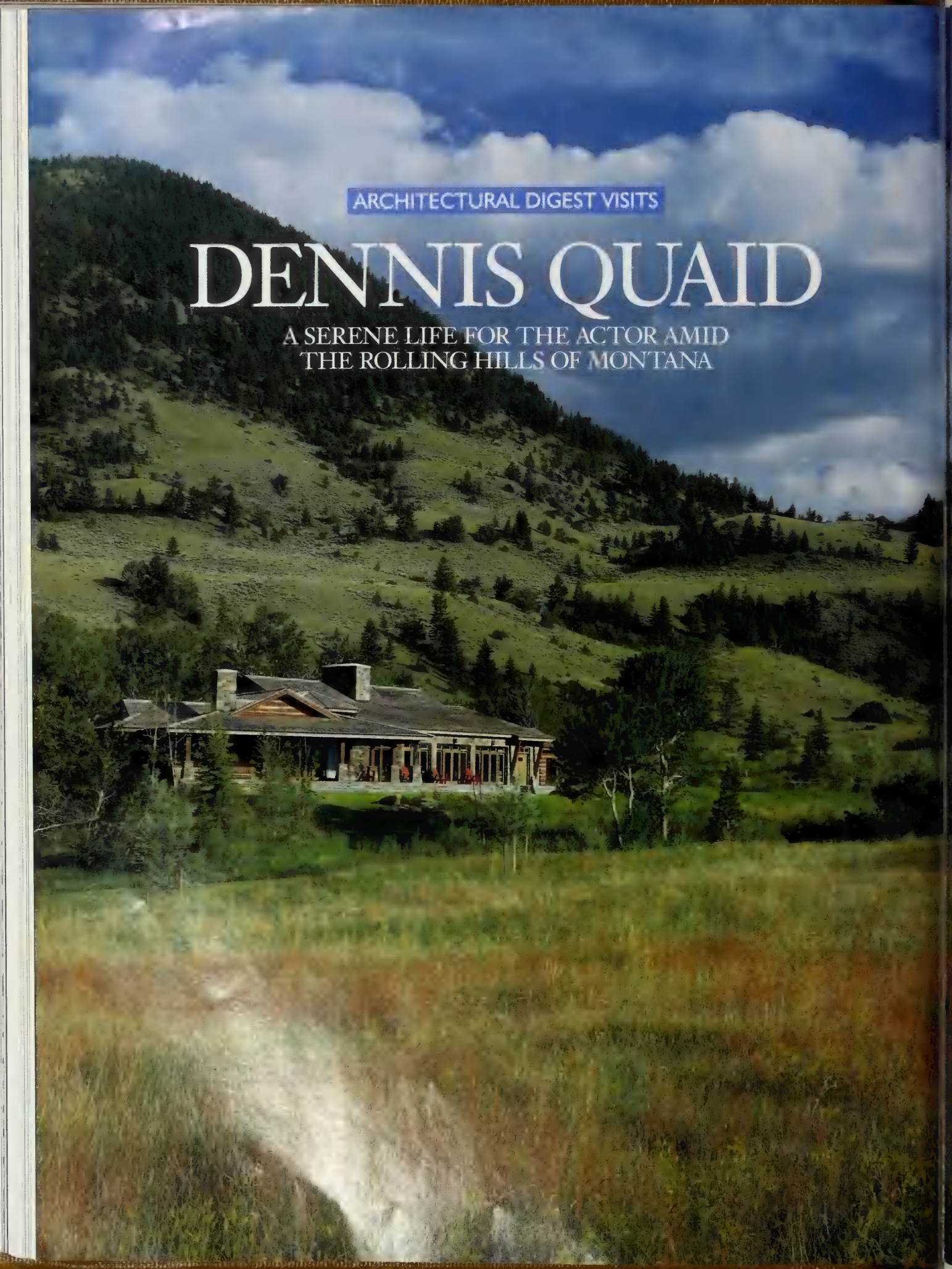
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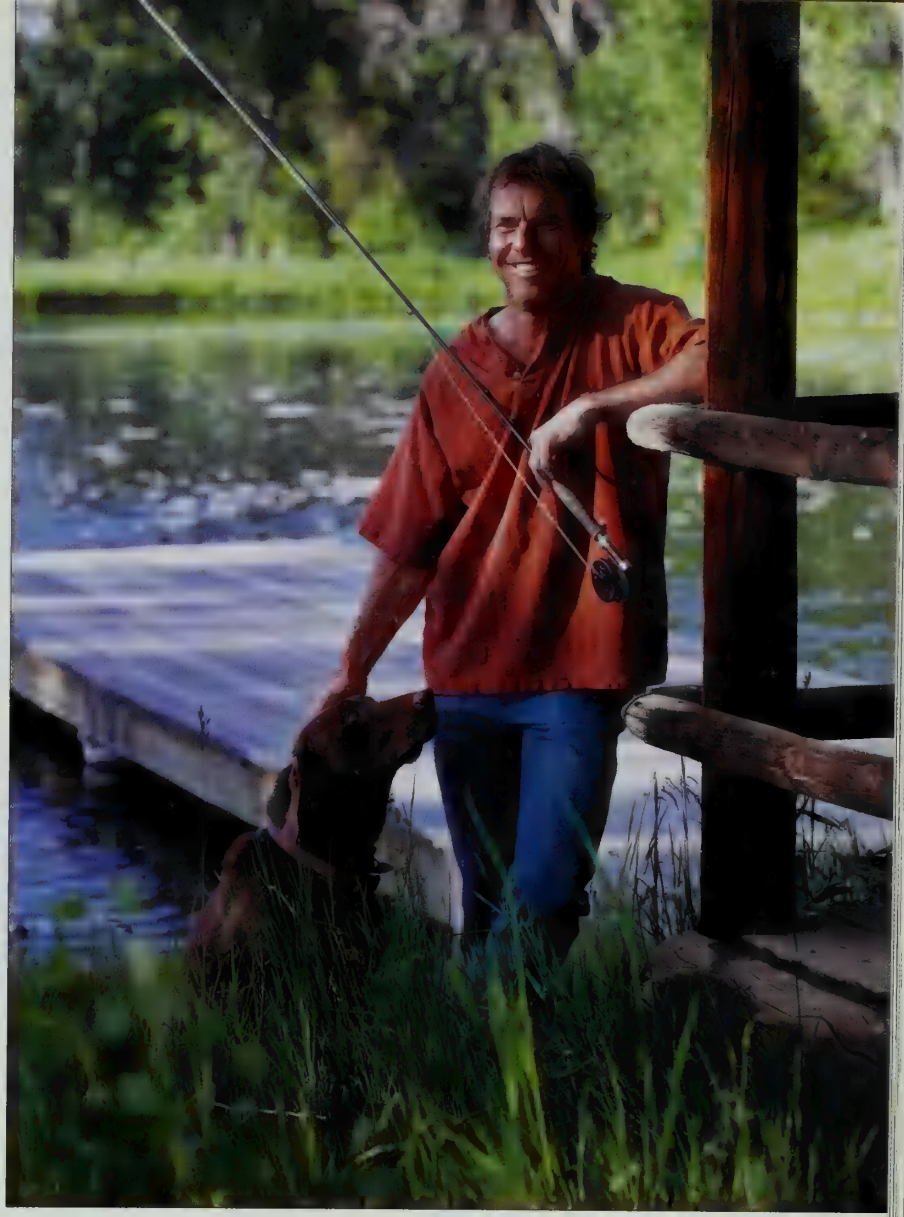
ARCHITECTURAL DIGEST VISITS

DENNIS QUAID

A SERENE LIFE FOR THE ACTOR AMID THE ROLLING HILLS OF MONTANA

Architecture by Frank Cikan
Text by Nancy Collins
Photography by David O. Marlow





LEFT: Aspen and fir trees surround the wood-and-stone residence of actor Dennis Quaid, on 500 acres once partly owned by actor Warren Oates in Montana's Paradise Valley. At right is the observatory. "I was into astronomy as a kid," says Quaid. "Now I sit and watch the stars."

ABOVE: Quaid and his chocolate Labrador retriever Henry beside a turn-of-the-last-century cabin along a pond he put in near the main house. The cabin has an adjacent dock from which the actor fly-fishes. The property, which he named Camp Warren Oates, is used year-round.

Montana is what I always wanted Texas to look like," says actor and Texas native Dennis Quaid. "Houston is very flat, and though I love the Hill Country of Austin, Montana is still what every boy from New York thinks Texas is."

Twenty-five years ago, when this Texas boy went looking for the celluloid version of his roots, he landed in Montana's Paradise Valley, a 60-mile stretch of land between Livingston and Yellowstone National Park. Though it's gone on to become, much to native dismay, a favorite getaway haven for the rich and famous, in those days it was only the truly hip who made their way to Big Sky—people like Quaid and actor Warren Oates.

"When I was building on my original property, I lived with Warren," recalls Quaid of his original 160 acres, "and



Quaid found the great room's black leather sofa and chairs in Austin, Texas, where he shopped for many of the house's furnishings. "I just grabbed the pottery from different places," he explains. The fireplace is made from Montana stone. The doors lead to a sleeping porch.



LEFT: The great room holds Quaid's guitars and piano. An avid musician, the actor has written songs for several of his films and serves as the front man for his band, Dennis Quaid and the Sharks. Austin-based designer Donna Stockton-Hicks helped him select and place the furniture.

after he died, I bought the house from his widow." Later, when another Montana "pioneer," director Sam Peckinpah, passed on, Quaid picked up further acreage "three miles down the valley"—a hop, skip and a trot in Montana terms. Finally, 500 acres down, Quaid, in a nod to his old buddy, dubbed his place Camp Warren Oates and started thinking about building his own "dream house." Three years ago he finally did—coming up with a 7,800-square-foot, three-bedroom rock-and-log ranch house so indigenous in feel it might well have been on the prairie when buffalo, not Range Rovers, roamed.

For most of its yearlong construction Quaid was able to be on-site—a process he found remarkably similar to that of another passion: filmmaking. "I've directed a movie, and it's a lot like building a house," says the actor. "You're called upon to have opinions on everything. On a movie set and a construction site, everyone is always asking what you think. I never thought of myself as a detail person, but I found out that I very much am—that, in fact, I have something to say about everything. Your opinion, after all, is what dictates your taste—good or bad."

In Quaid's case, the good—and the old—won out. "I wanted a house that looked old," says Quaid, "as if it had been built in stages over a long period of time." He also says he wanted space—lots of it. "I do not," he says emphatically, "like dinky."

To articulate his grand vision, Quaid called upon Montana architect Frank Cikan, who admits that the original plan was to build a simple cabin for guests—until, that is, Quaid decided to make a home for himself. "Suddenly, we went from a 2,600-square-foot cabin to a 7,800-square-foot house," says Cikan. "So I came up with the concept of one main house with two additions, as if it had evolved over time."

Beyond that, Quaid was determined to turn the spectacular natural landscape into a design device. "In Montana, you spend a lot of time outdoors, and I wanted to bring that in—with large windows and lots of doors. I once saw a monastery in Greece that had 100 doors. We don't have that many, but we have a lot." Cikan, in fact, puts the number at "around 20. From every room in the house, Dennis wanted access directly to the outside, either through a door or through a sleeping porch."

When it came to the exterior, Quaid was equally decisive. "Coming from

"I've directed a movie, and it's a lot like building a house," says Dennis Quaid.



RIGHT: The wraparound porch. The architect, Montanan Frank Cikan, says the 7,800-square-foot structure "began as a cabin that just kept growing and growing."



"I wanted muted colors," says Quaid. "And I wanted the house to look as if it had been here, in the wild, for 100 years." ABOVE: The oak table and benches in the dining room came from director and screenwriter Sam Peckinpah, who lived in a cabin on nearby land purchased by Quaid.

OPPOSITE: Centering the kitchen, which is accessible from the dining room through a stone walkway, is a two-sided fireplace that adjoins the great room. Throughout the house, distressed and stained planks salvaged from the Great Chicago Fire of 1871 are used as flooring.







LEFT: A guest room's bed was crafted by the architect and bears the Camp Warren Oates logo—a crescent moon, a mountain and a rising sun. Quaid asked for the red leather to be added to the headboard. The bedside table is Arts and Crafts style; the rug is an antique Sarkoy kilim.

BELOW: The master suite overlooks a stand of trees behind the house. Above the bed, which Quaid purchased from actress Sandra Bullock, is a photograph of the cast of Buffalo Bill's Wild West show. A 19th-century Ersari rug is on the floor. RIGHT: He chose a trough sink for his bath.



Texas, I loved the rock houses there," he says, a notion he coupled with logs for the authentic Montana feel. But instead of the logs "having really straight lines," he wanted the rough edges of weathered-looking wood. "At first the guys were aghast when I said, 'Go ahead and put a big cut in them. Take out a piece, scrape it. I don't care if it looks even, because in the end it will add up to a whole.' "

He was equally strict when it came to what he walked on—nothing less than 100-year-old boards would do. That mission was accomplished by securing recycled planks from the Great Chicago Fire of 1871. "Some still have smoke marks on them," says Quaid of his random-laid, 12- and nine-inch plank floors. Eschewing a "flat stain," Quaid "took my painter to an old boathouse on the property and asked him to reproduce the weathered look. Each log ended up with three different stains, but we got the effect we wanted."

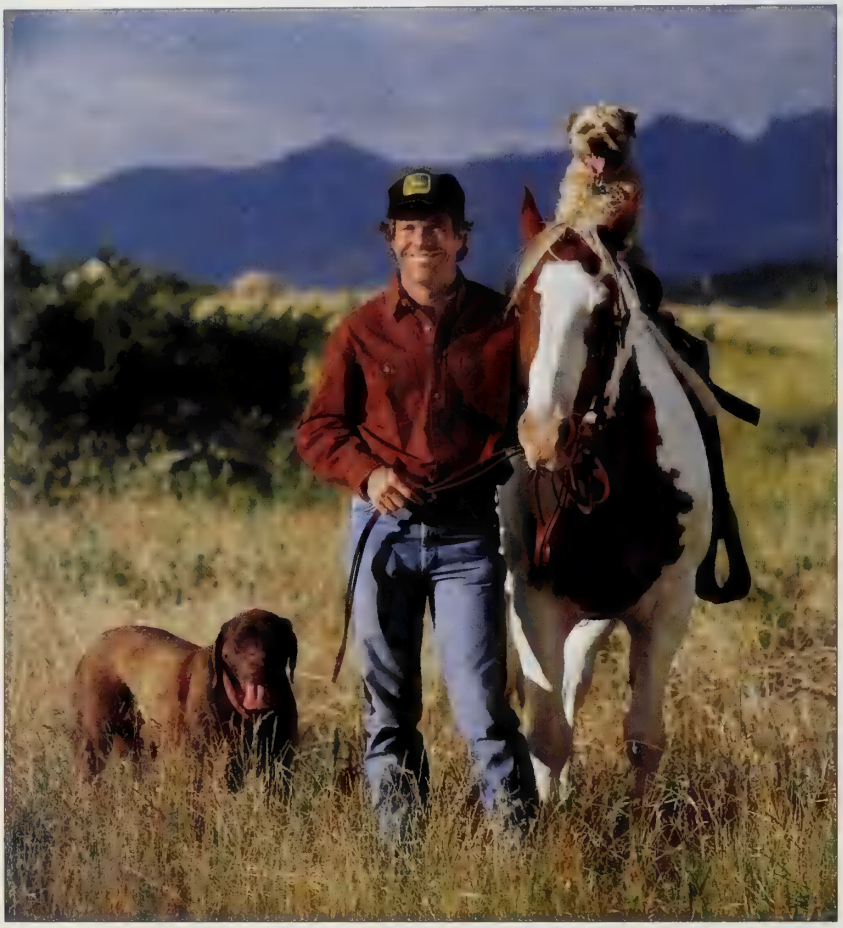
In terms of the interior, Quaid took on the job himself, with the help of



friends like director and screenwriter Callie Khouri, who picked out the oversize black leather sofa and chairs in the great room, a massive 30-by-60-foot space, built around a magnificently imposing, four-by-five-foot fireplace surrounded by Chief Joseph stone whose mantel and hearth each consist of a 16-foot-long slab of stone.

Perhaps the most beautiful piece of furniture in the house—a spectacular oak picnic table seating 10—came courtesy of Sam Peckinpah. "It was in Sam's cabin. In fact, I think he built it," says Quaid. "It's all pegged, not a single nail in it, just a beautiful piece. It ends up being the dining room table, because we're real casual around here." As a mat-

What Quaid was after for his interiors was "a Craftsman feel, with an Eastern influence."



LEFT: Quaid with Henry and Clyde, who catches a ride on Jupiter Ray, one of five horses roaming the camp. "I keep them well away from the house—so we can't smell them," he quips. "My next project is to build them a big barn of their own."

ter of fact, the cook usually ends up being the owner himself. "I do most of my own cooking up here," says Quaid. "From my other house I learned how to situate the kitchen so all you have to do is turn this way and reach the stove, that way and get to the sink. The fireplace in the kitchen?" He chuckles. "That's an Irish idea."

What Quaid was after for his interiors, he says, was "a Craftsman feel, with lots of Arts and Crafts, but with an Eastern influence—Buddhas and Shivas all around. I've always been taken with the simplicity of Eastern architecture. I think that Arts and Crafts style is really derived from Eastern lines."

That mélange of West/East sensibilities is exquisitely exemplified in the master suite, with its romantic, 180-degree views that encompass the Gallatin

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Henry, Jane and Slim rest on the steps of the bluestone-paved porch. At right is the sleeping porch, requested specially by Quaid for the house. The actor, whose handicap is two, drives golf balls from the lawn fronting the residence. The Gallatin Range is in the distance.



One of two ponds on the property reflects Quaid's annual Fourth of July fireworks and the surrounding mountainscape. "I'm so pleased with the way the house is settling in here, even though the deer keep eating my aspens," says Quaid. "It gets more beautiful to me all the time."



THIS PAGE: A horse weathervane and a painted wood soldier whirligig share the entrance hall in Susan and Jerry Lauren's folk art–filled Manhattan apartment. OPPOSITE: Elsewhere in the space are a John Hewson quilt, a ram weathervane attributed to Cushing & White and a Felipe H. Archuleta carved leopard.

Made in America

SUSAN AND JERRY LAUREN'S FOLK ART COLLECTION IN NEW YORK

Text by Steven M. L. Aronson/Photography by Durston Saylor







ABOVE: Set between the living room windows is a 1780 rooster weathervane, which originally crowned the first courthouse in Portland, Maine. The horse-and-sulky weathervane comes from New York. On the table rests a circa 1928 sandstone cat and kitten by John B. Flannagan.

The glass of fashion, the mold of form. These are the professional preoccupations of Jerry Lauren, who is director of men's design at Polo Ralph Lauren, the company founded by his brother. But when he exclaims, as he often does, "The form's the thing!" what he has in mind is not clothes but, rather, the objects he and his wife, Susan, a docent of The Costume Institute at the Metropolitan Museum of Art, have rigorously collected over the past 15 years—objects that fill the rooms of their Manhattan apartment to almost literally stunning effect. The Laurens collect American objects only, and only those possessing the greatest integrity of original finish—"We don't doctor or restore or 'improve,'" he declares. "Form aside, what we look for is scale, detail, rarity. And we don't see ourselves as collecting all the world's whirligigs and weathervanes—it's sculpture we collect."

Sy Rapaport, a prominent folk art dealer who, with *his* wife, Susan, advises the Laurens on their acquisitions, explains: "They don't buy 'good,' they don't buy 'better,' they only buy 'best.' And they also have the patience *not* to buy—they can wait it out, and that's the secret to their having



A molded-copper steam locomotive weathervane faces a polo player weathervane in the living room. The mantel displays an 1858 double-face Philadelphia stoneware jug and a circa 1770 silver tankard by Myer Myers. Boom-arm pharmacy floor lamps from Ralph Lauren Home.

"These pieces articulate our American heritage," says Lauren. "We're living with history here."

RIGHT: Reflected in the large dining room mirror are a double-horsehead iron hitching post and a circa 1880 molded-copper American Indian weathervane believed to be from Massachusetts. Dinner service, leather chargers, stemware and linen napkins from Ralph Lauren Home.



PETER FREED

"These things were all functional, utilitarian, and now they also stand on their own as works of art," Jerry Lauren (above, with Susan) says of the pieces in their collection. "When we see it and we *feel* it, we buy it."

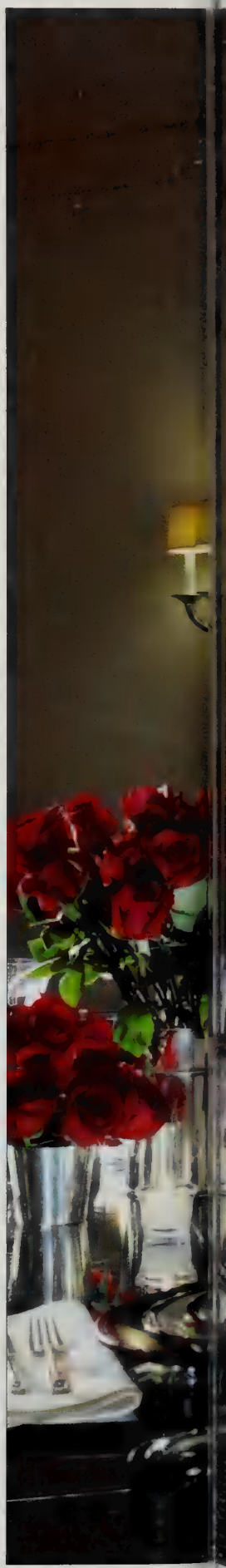
put together what is indisputably one of the tightest collections of American folk sculpture."

"It's the three-dimensional that rings the Laurens' bell in a very big way—the toy trucks and especially those weathervanes," says Nancy Druckman, head of the American Folk Art Department at Sotheby's. "In his business Jerry Lauren creates elegant menswear, so an understanding and appreciation of the visual—an aesthetic responsiveness, a sensitivity to design and detail—were already there, and they carried over."

For all that, when the Laurens moved into their apartment in a classic 1920s Park Avenue building, the last thing they wanted was to "decorate." They knew that their collection as it expanded was going to need ever more room to breathe—thus the open, flowing spaces, the simple crown moldings and minimal window treatments and floorcoverings, the soothing palette of ivories and off-whites, the canvas-covered sofas and banquettes, the wicker-and-chrome dining chairs and the glass tables on glass bases.

The apartment is spare though not austere—Shaker-like in its distinctive simplicity—and makes a fine setting for the couple's weathervanes. "We regard them as pieces that articulate our American heritage," says Lauren. "We're living with history here." Indeed, they once stood intrepidly—bearding the elements, after all—on the top of farmhouses and barns and dignified public buildings. Originally brightly, even garishly, gilded, they have long since been worn down to their copper surfaces and beyond, to a verdigris—with vestigial specks of the gilding in it. "The imperfection is the perfection," Lauren explains, and Manhattan dealer and folk art authority Frank Maresca eloquently elaborates: "The random actions of time and weather have occasionally produced rich and complex and very exciting surfaces worthy of any painting—masterpiece surfaces. It's these that Jerry and Susan have been consistently successful in acquiring."

Their weathervanes take the form of American Indians, a Goddess of Liberty, a ram, a leaping stag, a perching eagle, all manner of horses, and roosters galore. It was Picasso who said that "cocks have always been seen, but never as well as in American weathervanes"—an extravagant pronouncement all but confirmed by the carved and gilded pine rooster that grandstands between the Laurens' living room windows and that began its functional and ornamental life in 1780 when it was placed atop the first courthouse in Portland, Maine. "It's one of those perfect objects," Sotheby's Nancy Druckman assesses. "Not only is the surface phenomenal, but it's exceptionally bold and strong as a piece of sculpture."

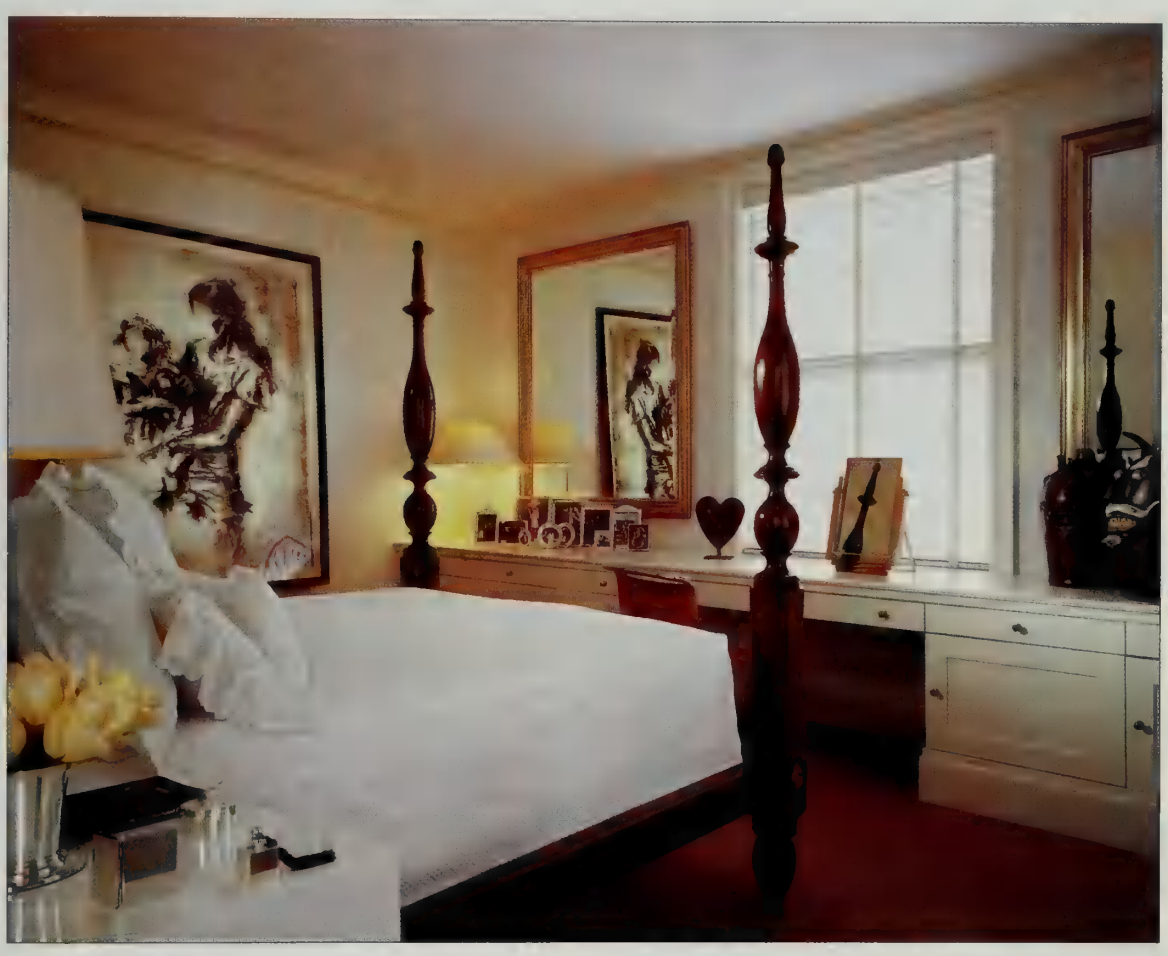








LEFT: ***Women in Navy,*** **which was painted by the Laurens' daughter, Jenny, overlooks the library. Parked on the shelves at right are circa 1920s Buddy "L" toy fire engines. At left are a Goddess of Liberty weathervane, a nesting set of Shaker boxes and an iron cathead sculpture.**



ABOVE: The rich mahogany of an early-19th-century four-poster from the West Indies provides contrast in the white master bedroom. The circa 1920s "Devil" jugs were crafted by Brown's Pottery in North Carolina. Hanging on the wall is *My Third* by the Laurens' son Greg.

Also in the living room, far removed from the small-town New England railroad station whose roof it once crowned, a powerful molded-copper steam-driven locomotive engine and tender car weathervane is angled to appear as if it were bearing right down on one. The dining room, for its part, features a full-length molded-copper American Indian weathervane, exquisitely detailed with feathered headdress, bear-claw necklace, belted dagger and fringed leather stockings; what's more, he is gripping a bow in one hand and an arrow in the other. "It was heart-stopping to find it in such undisturbed condition," Lauren remarks.

Among the other paragons of their kind on the premises are a red-breasted merganser decoy with a fish in its bill; a carved and painted soldier whirligig; a cast-iron cathead face; a wood Chinese tea shop trade figure in period dress holding a tea canister at waist level; rare monumental grotesque "Devil" jugs, complete with facial features and horns; and a circa 1790 block-print central-medallion quilt by the pioneer textile maker John Hewson. Also several circa 1940 works by outsider artist Bill Traylor. "We were drawn to the power of the poster paint he used," Susan Lauren says, "and to the childlike simplicity of his images, which we also felt had a certain sophistication."

In the library there's barely a book to be seen, because the Laurens had the

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Designers Discover Design

A Big Find in Vancouver





Martha Sturdy's loft-like shop, above, in Vancouver, showcases the overscale pieces she's known for.

I'm always looking for large-scale things, and she has some humongous pieces," says **Paul Lavoie**. The designer is a regular client of **Martha Sturdy**, known for her resin tableware and furniture, often of a massive size. "I've bought huge bowls in vibrant colors from her—that take about three people to lift—many, many times," says Lavoie.

Sturdy, who was a successful jewelry designer in the 1980s, began creating items for the home in the '90s. She now offers, from her Vancouver shop, pieces in resin and metal, including bold wall sculptures. "She uses inventive materials," says Lavoie, "but her designs have a purity and simplicity to them."

Martha Sturdy Originals, 3039 Granville St.
Vancouver, B.C., Canada; 604-737-0037, www.marthasturdy.com



Sturdy often works in resin to create colorful tabletop pieces, left, such as clean-lined bowls and vases.

Balancing Act

In *Tilt: A Skewed History of the Tower of Pisa* (Simon & Schuster, $21.95)—the leaning book echoes its subject matter—Nicholas Shrady recounts the colorful history of the millennium-old structure and its perseverance through time.



B & D Design



"Their matte clay finish and sculptural qualities are fantastic and make them totally unique," says Hoppen.

For the opening of **Kelly Hoppen**'s London shop, she picked the work of three designers to showcase—**B&D Design** was one of the three. "We had a one-month exhibition of their spine lamps [left]," says Hoppen. "They're like beautiful sculptures; they suit all 'Kelly Hoppen interiors.'" The lamps are individually made from a series of stacked clay sleeves, each hand-rolled, that rest on tripod legs. "We love the idea that the sleeves can be stacked and restacked to subtly alter the play of light as it beams through the spine's random spaces and softly illuminates the clay," says Cathy Burkeman, who formed the firm with Mair Davda. The two work from their London studio, where every piece is made, numbered and signed.

B&D Design, Unit 2, Park Mews, 213–215 Kilburn Lane London NW10 4BQ; 44-20-8964-5355

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RIGHT: Earl A. "Rusty" Powell III, the director of the National Gallery of Art in Washington, D.C., and his wife, Nancy (below), recently purchased a Federal house in Alexandria, Virginia. Built in 1795, it was once owned by the family of Robert E. Lee, who grew up next door.

OPPOSITE: High Neoclassical arches between the living room, entrance hall and library form an enfilade. On the living room's Regency mahogany Pembroke table is a famille noire jar converted into a lamp. The Anglo-Indian rosewood armchair is covered in Brunschwig & Fils fabric.



A Federal Project

NATIONAL GALLERY DIRECTOR EARL A. POWELL III IN VIRGINIA



Text by Susan Sheehan
Photography by Durston Saylor

June 2001 was an especially busy month for Earl A. "Rusty" Powell III, the director of the National Gallery of Art in Washington, D.C., and his wife, Nancy, a financial planner. Their oldest daughter, Cortney, was married. Their second daughter, Channing, graduated from college. They sold their house in Georgetown (see *Architectural Digest*, November 1998).

With only their youngest daughter, Sumner, at home, the Powells had thought about purchasing a smaller house in Georgetown, but one evening a friend asked if they had ever considered living in Alexandria. The friend had bought Robert E. Lee's boyhood home; he told them that the foundation that owned the unoccupied Hopkins-Lee house next door—built in the Federal style as a twin to the Lee boyhood home in 1795—might be amenable to selling it to a buyer who was willing to restore it properly.

The Powells went to look at it. "The house had been vacant for 15 years and needed a lot of work, but I fell in love with it, and I was looking for another project," Nancy Powell says. "It came along at just the right time. We made an offer, and the foundation accepted it."

Like so many restoration projects, this one proved "a little more major" than the Powells had anticipated. Despite its state of disrepair, however, the house had excellent bones and had retained its integrity. Most o


Great Images of Women

BELOW: Across the entrance hall from the living room is the library, whose twin love seats and scroll-back chairs are covered in Old World Weavers fabric. Beside the circa 1790 lolling chair is a circa 1780-90 piecrust tea table. Kravet drapery fabric; Cowtan & Tout trim.



had "an incredibly good time" furnishing their house and choosing paint colors, carpets and light fixtures for it. Rusty Powell went to the design center in Washington at lunchtime or after work and picked up fabric swatches and carpet samples ("I [illegible] joyed the mission"), while Nancy Powell obtained [illegible] tins of paint from Don[illegible] Kaufman in New York. "W[illegible] applied the paint many evenings after 7:30 and lived with it for a couple of days before deciding whether it was exactly the right shade," Rusty Powell says. "We selected light colors. Neither of us wanted to live with dark and somber shades. The ones we chose weren't dead-on accurate, but they were historically appropriate."

One day Nancy Powell happ[illegible]ned to spot two cranberry-[illegible]glass bell-shaped hanging [illegible] fixtures in an artiques [illegible] Georgetown. She [illegible] where in the [illegible]ed. At two o'[illegible] morning I woke Ru[illegible] to tell him they would be wonderful on the two staircase landings," she says. "In the evening the cranberry design of the glass casts a shadow on the creamy yellow walls and marbleizes them in peach and yellow."

The Powells' Alexandria house has the same number of rooms their Georgetown house had, but the rooms are on a more gracious scale: The table that served as their dining table is now in the entrance hall. Few of their Georgetown pieces worked in the new house. They had

OPPOSITE: Surrounding the dining room's Regency double-pedestal banquet table are centennial Chippendale chairs, with Brunschwig & Fils fabric. The dining room, which was added to the house about 1920, is said to be modeled after that of a British luxury liner captain.



"The shades we chose weren't dead-on accurate, but they were historically appropriate," says Rusty Powell.





LEFT: The Powells' daughter Courtney Chaite designed the bookcases in the family room, wrapping them around windows to create a space for a window seat or displaying art. The sculpture is by Robert Graham, and the top two photographs are by Robbert Flick.

fun purchasing antiques in Georgetown, in Alexandria's Old Town and on Maryland's Eastern Shore.

They also acquired pieces from their families. Rusty Powell's mother gave them an 18th-century block-front desk that had been singed in a house fire in the 19th century and painted black. "Our furniture restorer brought it back to the gorgeous piece of tiger maple it had been before it had suffered over the years," Rusty Powell says. From Nancy Landry Powell's family came her grandmother's wedding silver and an étagère for the entrance hall.

"There came a time when I told Rusty, 'We've bought too much; please don't go into any more antiques stores,'" Nancy Powell says. "A few days later he came into the house with his arms behind his back. 'You're going to kill me,' he said. In his hands were a pair of putti candelabra. They were perfect. I placed them on the mantel in the library."

The Powells hung three of their favorite Alfred Stieglitz photogravures in the entrance hall. Among the sentimental favorites in the living room are Childe Hassam's *Church at Old Lyme*, the first print the Powells bought after their marriage; a pair of campaign boxes (Nancy's wedding gift to Rusty); and an 1865–66 Carleton Watkins photograph of Yosemite paired with a 1944 Ansel Adams photograph of the same image. These two photographs were a gift from the board of trustees of the Los Angeles

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OPPOSITE: Decorator Joan Hayes worked with the Powells to select the house's fabrics, such as the master bedroom's Scalamandré bed skirt, headboard and drapery fabric. The bedcovering and pillow shams are from Yves Delorme. The door opens onto a large covered porch.

The Powells, both of whom are natives of the South, lived for several years in Washington's Georgetown neighborhood before moving to Alexandria. "It was like a homecoming," Nancy Powell says of the couple's trip across the Potomac. RIGHT: The west façade.





Les Jolies Eaux

NEW LIFE FOR PRINCESS MARGARET'S MUSTIQUE RETREAT

Architecture by Jay Dalgliesh, AIA, and Mark Bittle, AIA/Interior Design by Priscilla Hillstrom, ASID
Text by Gerald Clarke/Photography by Steven Brooke



She grew up in some very big houses with some very fancy names, such as Balmoral, Buckingham and Windsor. But the one that made her happiest was neither big nor fancy. It was simplicity itself, and, more important, it was all hers. "This is *my* house," said Princess Margaret of her beach cottage on Mustique, "the only square inch in the world I own."

Her square inch—actually about 10 acres—was a wedding present from a long-

ABOVE: Les Jolies Eaux, Princess Margaret's former clifftop retreat on Mustique, has been sensitively updated by its current owners, who collaborated on the project with architects Jay Dalgliesh and Mark Bittle and interior designer Priscilla Hillstrom. LEFT: The east porch.



"The challenge was to renovate and expand while respecting the original Oliver Messel design," recalls Dalgliesh. THIS PAGE: Whitewashed wood arches and coral-stone columns frame a panorama of the infinity-edge pool, the Caribbean and the southern Grenadines.

"The house's public areas, such as the expansive living room, are all about the views," notes Hillstrom. Sofa and lounge chairs, Edward Ferrell. Lewis Mittman low table. Rattan pieces from David Francis Furniture. Clarence House fabric for benches and fringed pillow.

time friend, Colin Tennant, who had bought the tiny island in 1959, just a year before her marriage. But when her honeymoon yacht, *Britannia*, sailed close enough for a look, she must have wondered whether she would have preferred a cocktail shaker from Asprey. Covered with scrub, and without roads, electricity or water, Mustique was as uninviting as it was inaccessible. By the end of the '60s, however, Tennant had begun development, and Princess Margaret, eager for a Caribbean getaway, phoned him in London.

"Your wedding present," she said. "Was it for real?"

"Of course," he replied.



"And did it include a house?"

"Yes, of course."

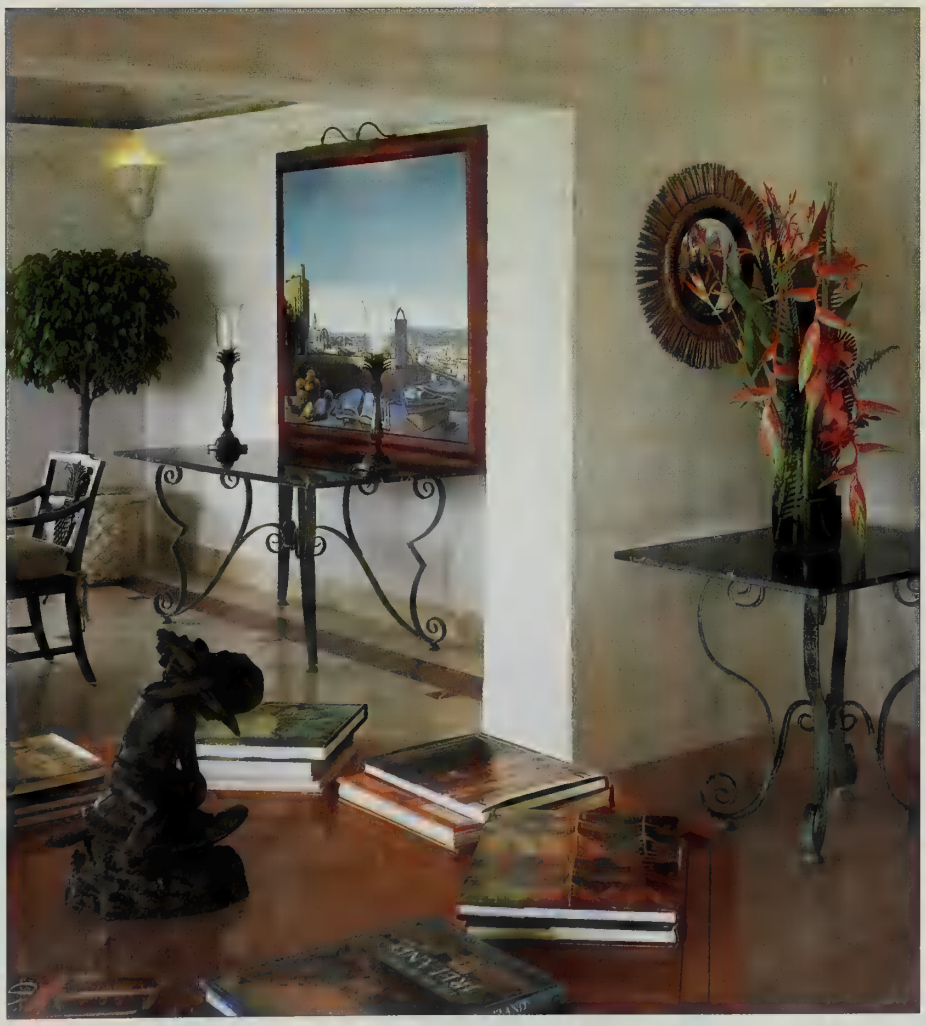
Tennant, who is now Lord Glenconner, hastily selected a prime location for her, a promontory bordered on three sides by water, and erected a hut in preparation for a royal visit. "Princess Margaret on Safari," he called the little group that bounced along a rutted dirt road to the favored spot, only to discover that a wall of undergrowth blocked any sight of the sea. Accepting Glenconner's word that, once the brush had been cleared, her views would be spectacular, the princess gave her approval and suggested he choose Oliver Messel, the uncle of her husband, Lord Snowdon, to design her island house.

It was an inspired choice. Britain's leading theatrical designer, Messel had designed several houses on nearby Barbados, and he introduced a touch of drama to Caribbean architecture. Delighted with his new assignment, he saw the opportunity to build something regal, what Glenconner recalls as "a fairy palace." But





ABOVE: The south porch. Furniture from Summit. Perennials fabric. BELOW: An octagonal table crafted by David Linley, Princess Margaret's son, centers the west room; the other tables were created by Messel. Tim O'Kane's *Florence* hangs in the dining room. Chair from Hickory.



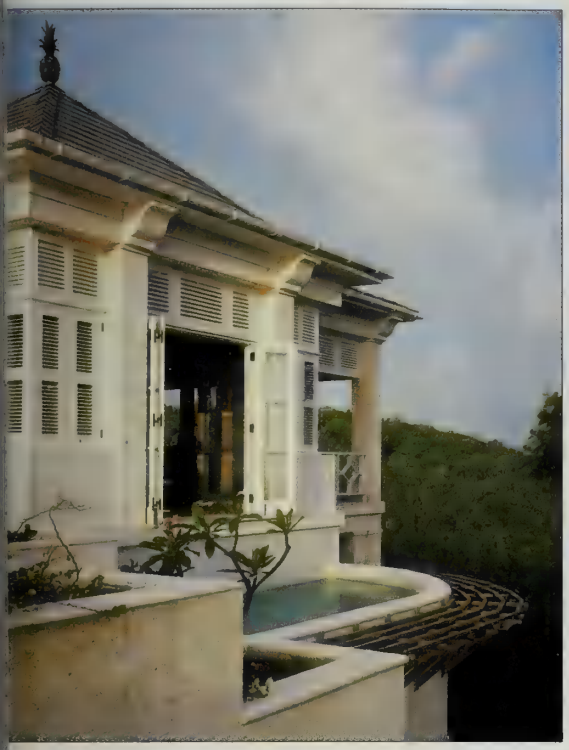


Glenconner, who was footing the bills, and Princess Margaret, who had come to Mustique to escape palaces, fairy or otherwise, quickly brought him back to reality. "Something quite simple is what she wanted," says Glenconner, "and something quite simple is what she got."

Once the undergrowth disappeared, it became clear why Glenconner had picked the site. Princess Margaret's little peninsula was like the prow of a ship, endlessly gliding through azure waters. Taking full advantage of its majestic views, Messel designed a one-story, neo-Georgian house with a long living area that focused the eye on the sea. The other rooms—four bedrooms and a kitchen—were contained in two identical wings on either side. "The house had considerable charm," says Glenconner. "Oliver had instilled the essence of the West Indies in a little cottage. It gave Princess Margaret the greatest possible pleasure not to be reminded of the grandeur of what she was." Indeed, the only reminder of her royal position was a framed photograph of Annigoni's portrait of her sister, the queen. Princess Margaret wanted visitors to know that although it had a French name, Les Jolies Eaux was an English house.

Glenconner had given Princess Margaret something valuable, and she returned the favor by accepting it. Her presence alone was enough to persuade the English that his island was

The Princess Margaret bedroom "is open and airy and evokes a feeling of serenity and calm," says Hillstrom. "It features a built-in flat valance with latticework and cutouts," adds Dalgliesh. Bed and night table from Lane. Pindler & Pindler bench and throw pillow fabric.





LEFT: The separate master bedroom pavilion is adjoined by a cantilevered plunge pool. ABOVE: "Every bedroom has a private area overlooking the sea," says Dalgliesh. Summit furniture; Perennials fabric.

BELOW: "The sleeping section of the master pavilion was meant to be a room within a room, with a massive, architectural, mahogany canopy bed," Hillstrom points out. Clarence House pillow print.





RIGHT: "The new south porch provides needed shade for the living room, making it a much more comfortable space in the heat," comments Hillstrom. "It also adds real presence and drama to the rear façade." "The arches are very Messelesque," offers Dalgliesh.



chic, and Americans that it was safe. The day she moved in, Mustique was on its way to becoming what it is today—the Caribbean's most privileged retreat.

A happy home for 20 years or more, Les Jolies Eaux itself began to show signs of wear in the '90s, when Princess Margaret, increasingly burdened by ill health, transferred title to her son, David Linley. When a couple from Virginia bought it in 1999, it was, in Glenconner's opinion, close to being a teardown. Undergrowth once again obscured some of the views, and the swimming pool leaked so badly that a hose had to be run full-time to keep it from going dry. "The house desperately needed help," says the new owner, a venture capitalist.

Help is what he and his wife—she is a property manager—gave it. Recruiting a team from Charlottesville—Jay Dalgliesh, an architect, and Priscilla Hillstrom, a designer—they immediately set to work. "Our instructions to Jay were that we wanted the house to look as much as possible as Oliver Messel had intended," says the husband, "so that someone who had seen it in the '70s, including Princess Margaret herself, would recognize it as the same house." To that end, they were lucky enough to have Messel's original designs and a well-photographed story from

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"The house had considerable charm. Oliver Messel had instilled the essence of the West Indies in a little cottage."



The master bedroom pavilion, left, and the outdoor dining/sitting pavilion "are matching structures set down and away from the main house," explains Dalgliesh. "The two buildings, and the now centered pool, are laid out with regard to Georgian symmetry."

Being Star Jones

IN NEW YORK, *THE VIEW*'S COHOST GETS HER DREAM APARTMENT

I told my decorator, 'I want Joan Crawford meets Coco Chanel, with a little Josephine Baker thrown in,'" says Star Jones, cohost of ABC's *The View*, describing her unapologetically glamorous triplex apartment on Manhattan's Upper East Side. And, as anyone knows who has ever tuned in to Barbara, Meredith, Joy and Star, what the lady wants, she usually gets.

"This is my fantasy apartment," admits Jones. "I'm only going to do it once, so I wanted it sexy, fun, over the top." She pauses. "In fact, that's exactly what I was looking for—a little over the top."

If there's a gal who can make over the top seem like the height of sanity, it is Star Jones, who, from the beginning of her search for a Manhattan apartment, knew her priorities. "I'm an uptown, Upper East Side girl," declares Jones, who, having been paraded by realtors through a series of "multimillion-dollar" prospects, felt compelled to remind them that "though there are two black female hosts of TV talk shows," she

Designer Roderick N. Shade created what he calls a "glamorous and feminine" look for the Manhattan apartment of *The View* cohost Star Jones. BELOW: "It was important for the living room to be livable and 'lookable,'" says Jones. Edward Ferrell club chairs. Beacon Hill mohair on sofa. Decorators Walk settee silk.



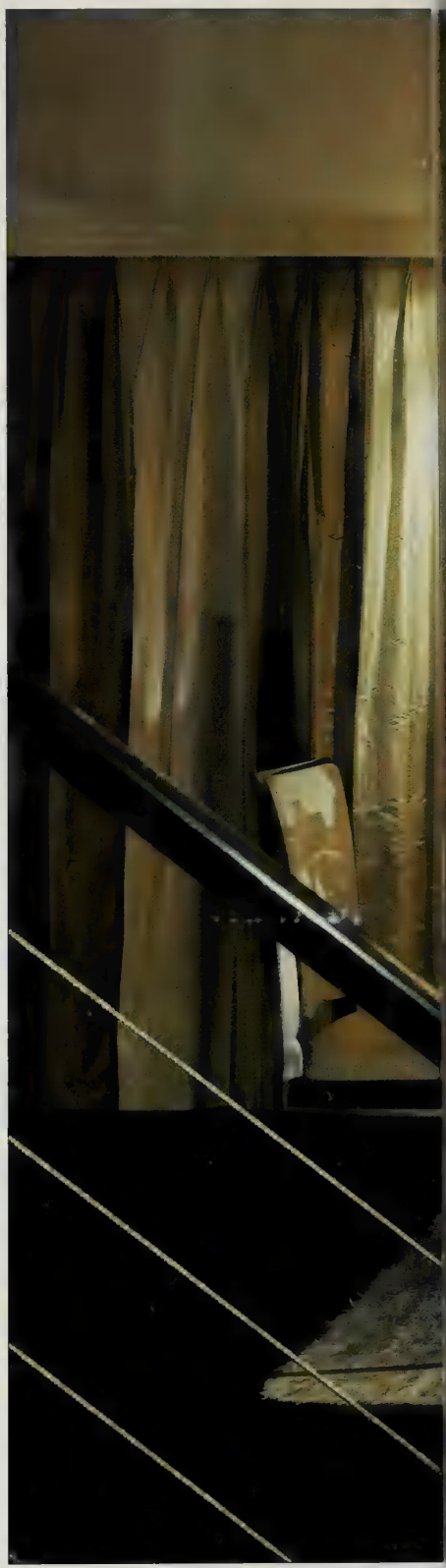
Interior Design by Roderick N. Shade/Text by Nancy Collins/Photograp by Billy Cunningham



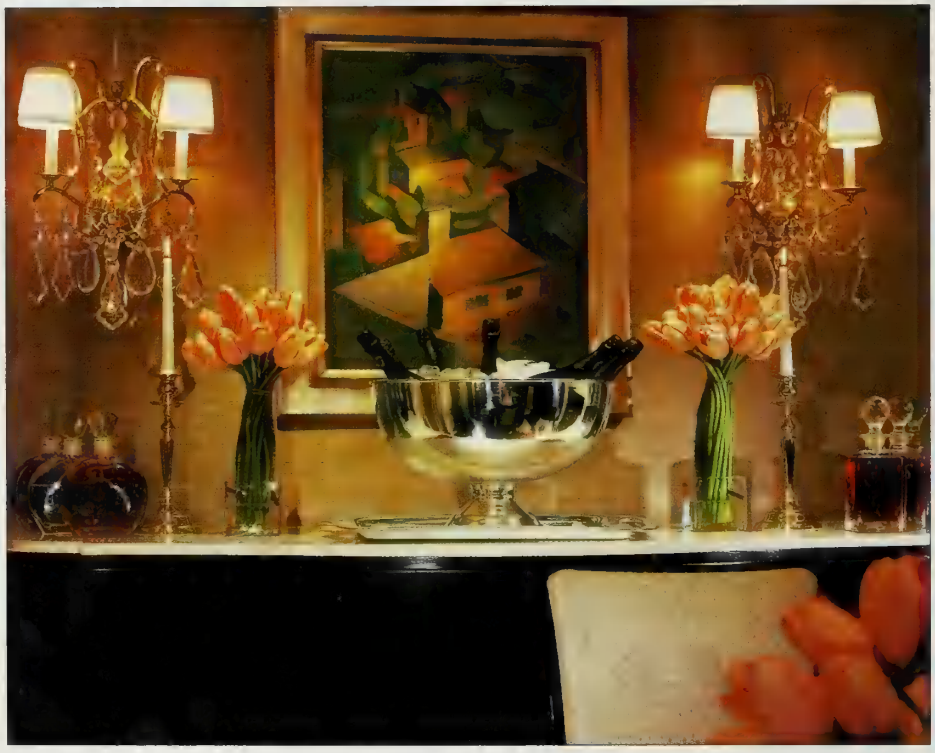
"Every time I hit the second stair landing, it just kills me not to say, 'I'm ready for my close-up, Mr. DeMille!'" says Jones. Artworks, from top, are a portrait of Jones by Matthew Jordan Smith, an original poster for Josephine Baker's last theater show and *Cool* by George Wettling. Cowtan & Tout wallcovering at left.

"When Barbara Walters came over, I said, 'B.W., is there too much crystal?' And she said, 'No, dear, it's perfect.' "





"Every room begs to be touched, wrapped in, experienced," says Jones (right). BELOW: Blanche Lazzell's *Cassis*, 1923, is between brass-and-crystal sconces in the dining room. The buffet holds a silver bowl with, according to Shade, "Star's champagne of choice, Dom Perignon."



laughs, referring to herself and Oprah Winfrey, "I'm not the billionaire."

Which is not to say that Jones did not want a "luxury neighborhood. I did, but a real place, where kids walked to school and people said, 'Hey, Star, how you doing?' And they do. But the biggest consideration was space. I like space."

And that is precisely what Jones got in her 2,200-square-foot triplex featuring four bedrooms, two fireplaces, living room, dining room, kitchen and a 1,400-square-foot roof garden with panoramic views straight out of a Woody Allen flick. Outside—and in—with its soothing palette of taupe, champagne and rich browns, this is clearly the environs of that gleeful throwback—the glamour-puss. "What we wanted was sexy and feminine, but within the Art Déco era," says Jones, "which is why there's an ebony baby grand piano in the dining room." It is hardly, however, the sole theatrical touch in an apartment where each room is bathed in light flattering enough to make George Hurrell swoon. "There's not a room here," chortles Jones, "that I don't look good in."

It was just this surety that struck interior designer Roderick N. Shade during their first conversation. "The hardest part of working with clients is getting them to define their vision," he says, "but Star was very clear: She wanted glamour, white and taupe." What they finally decided on, he continues, was a mélange—"French, Déco, a little contemporary and traditional—but with glamour-girl touches like gold tile and crystal sconces and chandeliers."

Six of the former, four of the latter, to be exact. "When Barbara Walters came over," says Jones, "I said, 'B.W., this is



the question I want you to answer: Is there too much crystal?' And she said, 'No, dear. It's perfect.'"

To accomplish that perfection, Jones did what few do, but should—that is, live in her new digs for a year before beginning renovation on what Shade describes as "a simple, early-'80s building with nothing redeeming about it—no horror stories—just wallboard and parquet floors. The roof deck is what drove the sale."

"The first time I walked out on that black-tar roof with its plastic chairs," recalls Jones, "I saw a French garden: draping ivy, beautiful white flowers. I saw what I have now. At that point it was over."

Still, she adds, "You don't know a place

"I wanted a sexy dining room with great lighting," notes Jones. For the space, Shade paired a table of his design with Déco chairs attributed to Jules Leleu. Architects Shaun and Ena Motley crafted the stair rail and made structural updates throughout. Henry Calvin drapery fabric.

BELOW: The designer incorporated sari silks into the master suite's bed linens, canopy and draperies. "Everything turned out right," he says. "It's perfect for Star." The painting is *Blue Shade*, a 1972 work by Romare Bearden. The headboard and throw pillow velvet is from Beacon Hill.



until you live in it. I had to find out what I wanted versus what I thought I did"—a project that has occupied the former federal prosecutor since childhood. "When I was a little girl, I took my little scissors and cut out pictures from the J. C. Penney catalogue and *Architectural Digest*, pasting them on poster board with Elmer's glue—everything from beds to sheets to drapes. My mother didn't care about decorating but never squashed my dreams—even though it might have been unimaginable for a young African American girl in the '60s and '70s. But Mom's attitude was, 'If you can dream it, it's yours.'"

Those years of daydreaming convinced Jones that at heart she was "not trendy—I wanted my apartment to withstand the test of time," she says, pointing out classics like an Austrian-crystal mirror and travertine tables. And then there's her yen for silk. "I love its texture," says Jones. "So I have it everywhere—silk taffeta drapes, chairs covered in silk velvet and, as wallpaper, silk grass cloth. You can walk into this apartment 20 years from now and nothing will feel dated."

Her most treasured domain is clearly the extravagant master suite, where a portrait of a languorous nude, bought by Jones in Paris 12 years ago, welcomes visitors. "I thought it a wonderfully sexy picture for the entrance to a lady's boudoir."

That boudoir and its adjacent dressing room are, not surprisingly, also swathed in silk—yards and yards of white-and-gold Indian sari silk. "I was looking for a fabric that said 'glamorous' and 'female,'" says Shade, "and I thought, For millennia sari fabrics have been used exclusively by women. It's the most female-identified fabric I can think of"—not to mention a softening surround for the room's array of closets. "The entire wing was designed around this closet," says Jones, who, throwing open a door to reveal a

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RIGHT: Jones has dubbed her rooftop terrace the Girlfriends' Garden, in honor of her friends who pitched in to help realize it. "We've spent many an evening here, sipping champagne under the stars." Expo Design Center chairs, umbrella, tableware and wrought iron candle rack.



Designers Discover Design





Friends of Mine

Branching out from his successful antiques business in Manhattan, Lou Marotta started **Lou Marotta & Friends** in New Preston, Connecticut, featuring his own pieces and those of his "amazingly talented friends." The shop, with clients such as **Robert Couturier**, sells everything from antiques (left) to jewelry.

Lou Marotta & Friends, 18 East Shore Rd.
New Preston, CT 06777; 860-868-4488

Boston Bounties

Bright red walls set the scene for the 18th- and 19th-century European furniture at **Regency Antiques**, in Boston. "We like things with a lot of color," says Betsy Leve, who owns the shop with Isabel Perkins. They also like ceramics and offer plenty of them. "We carry groups of categories so if people are starting a collection, they can buy it all in one place," says Perkins.

Christopher B. Boshears (right, with Perkins, center, and Leve) is a fan of their porcelain, but it was a Louis Philippe chest of drawers in bird's-eye maple with lion's-head pulls that won him over. "It's one of my most treasured possessions," he says.

Regency Antiques
70 Charles St.
Boston, MA 02114
617-742-3111



"It's a jewel of a shop, with wonderful accessories and a Continental flair," says Christopher B. Boshears.

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Osborne & Little

Asuka

The *Asuka* pattern, a linen, from Osborne & Little's Sakura Collection (212-751-3333), recalls the Japanese-inspired designs of the late 19th century.

Framing Device

A SOUTHERN CALIFORNIA RESIDENCE EMBRACES THE ELEMENTS

Architectural Design by Wallace E. Cunningham/Interior Design by Pamela Smith
Text by Joseph Giovannini/Photography by Erhard Pfeiffer

Wallace E. Cunningham, assisted by Guy West, created a residence near San Diego with "structural fin walls that provide a sculptural statement and act as a louvered privacy screen," he says. "We incorporated visuals to trigger memories from the owners' lives. Framing views and light was a major artistic goal."





RIGHT: The structure is "a three-dimensional extended grid that seems to float over its pedestal base," Cunningham notes. BELOW: A 10-by-10-foot bronze-and-onyx gate leads from a ramp into the entrance courtyard, which directs visitors around a black-granite reflecting pool.







Japanese by affinity, South African by birth and affiliation, the couple who called on San Diego–based Wallace E. Cunningham to design their retirement home in Southern California are connoisseurs of landscapes. What convinced the husband and wife to buy the three-acre property was the near 360-degree panorama fanning across miles of a lush valley, with ranches and citrus groves rolling to the foothills of mountains in the distance.

When Cunningham met the couple, he was spellbound by their tales of the spacious vistas in South Africa and of bonsai gardening in Japan: The husband and wife had lived and traveled around the world during their careers as an executive and a scientist, respectively. Rare is the architect who works as a portraitist, but Cunningham, who thinks no small thoughts, decided to portray the couple and their travels in a house that would evoke an environmental biography of other times and familiar places, as well as form a lens to their chosen view.

Once a student in Frank Lloyd Wright's Taliesin Fellowship, Cunningham has always grown his buildings out of the site. But in a subtle reversal, he developed the new house with sight lines dictated by the views. "I positioned and scaled the house to optimize visual corridors," says Cunningham. He also sculpted the earth into a plinth to ele-

RIGHT: A Tobi Kahn painting is in the living room. "The walls are compositions in space," says Cunningham. His low table is of Indian laurel and avodire. Pamela Smith designed the interiors throughout. J. Robert Scott sofa mohair. Lee Jofa dark pillow fabric. Rug from Entree Libre.







ABOVE: The dining room. "The layers of stacked beams are separated by skylights and clerestories, creating dazzling lighting effects," says Cunningham. "In the evening, the beams are illuminated with indirect light, making a dramatic pattern of interlaced shadows."

vate the house into the view, as though it were an acropolis.

As he was designing the house, the five-foot, eight-inch Cunningham walked the site with a six-inch-high wood box on which he stood to simulate the height of the husband, who tops out at six-two. Standing on the box, Cunningham started to edit the views, using string guidelines so that the house would work like Stonehenge: He aligned walls, ceilings and overhangs to fully frame, rather than crop, the distant peaks and spurs. "I was scaling the windows against the mountains," he explains.

He also discovered that the house, as an optical machine, could censor the houses in the foreground. A retaining wall, built in a circle around the residence, forms a swimming pool whose infinity edge not only melts into the horizon but also eliminates the sight of nearby houses. "We masked the visual noise in the landscape and focused on its serene aspects," he notes.

After circling up to the back of the



A waterfall reminiscent of ones the owners had seen in South Africa appears from a network of beams cantilevered over the front door in the entrance courtyard. "The pool brings the courtyard to life with watery reflections of the architecture and landscape," Cunningham says.

site, visitors park and walk to the house along a ramp that passes the tops of 12 purple-leafed plum trees. In spring visitors see eye-to-blossom with the billowing pink masses. The large onyx-glazed entrance gate, backlit by lights at night and the sun during the day, doesn't open into the house but into an outdoor space—an expansive, minimally landscaped courtyard centered on a large, shallow pool lined in polished black granite. There are few trees, but visitors see them twice: The pool crisply reflects the canopies of a redbud and red and green Japanese maples. From the projecting roofline hovering over the front door, a wide sheet of water cascades into the pool. "My clients talked about the waterfalls in South Africa and the long eaves of their traditional house in Japan," says Cunningham. "The house is a story line of their lives."

As a structure, the 10,000-square-foot house is not made of walls and ceilings but of piers and beams, staggered in plan and stacked atop each other in the



With its small forest of staggered piers and revolving views, the house invites exploration. "Each space is singular."

LEFT: White-oak cabinets are in the master bath, which is adjacent to an enclosed Zen garden. Kallista faucets; Kohler sink. BELOW: "The overhead span in the master bedroom seems to stretch the interior space and the horizon," says Cunningham. Bed fabrics by J. Robert Scott.





roof. Glass fills the gaps between the segments, defining the membrane between inside and out. "My clients wanted to feel as though they were living outside, so I devised a simple three-dimensional construction system, like the tower of cards children build, to play with the idea of what's enclosed and what's not," says Cunningham. As in Japanese houses, he brings overhangs well beyond the perimeter of the interior spaces, to form sheltered outdoor areas. "The architectural projections that frame the landscape also shape outdoor rooms," he says. "They actually define as much exterior as interior space."

The same patterns of light and shadows outside march through the glass to striate the floor. Inside, the views work much as advertised. The corridor from the front door to the living room frames Paint Mountain to the east, and the tall, expansive living room offers a southern panorama centered on Black Mountain. Cunningham, who collaborated on the project with interior designer Pamela Smith, lowers the trellis of beams in the dining room to accommodate seated guests. Throughout, he composes the views like a landscape



A curved, infinity-edge pool and a marble terrace have south-facing views of citrus groves and distant mountains. Cunningham, with Ken Yasuda, designed the landscaping, including the mondo grass ground cover, inspired by the owners' travels to Japan. Summit chaise longues.

artist. In the mornings, creeping mists transform the valley into an unfolding Japanese screen.

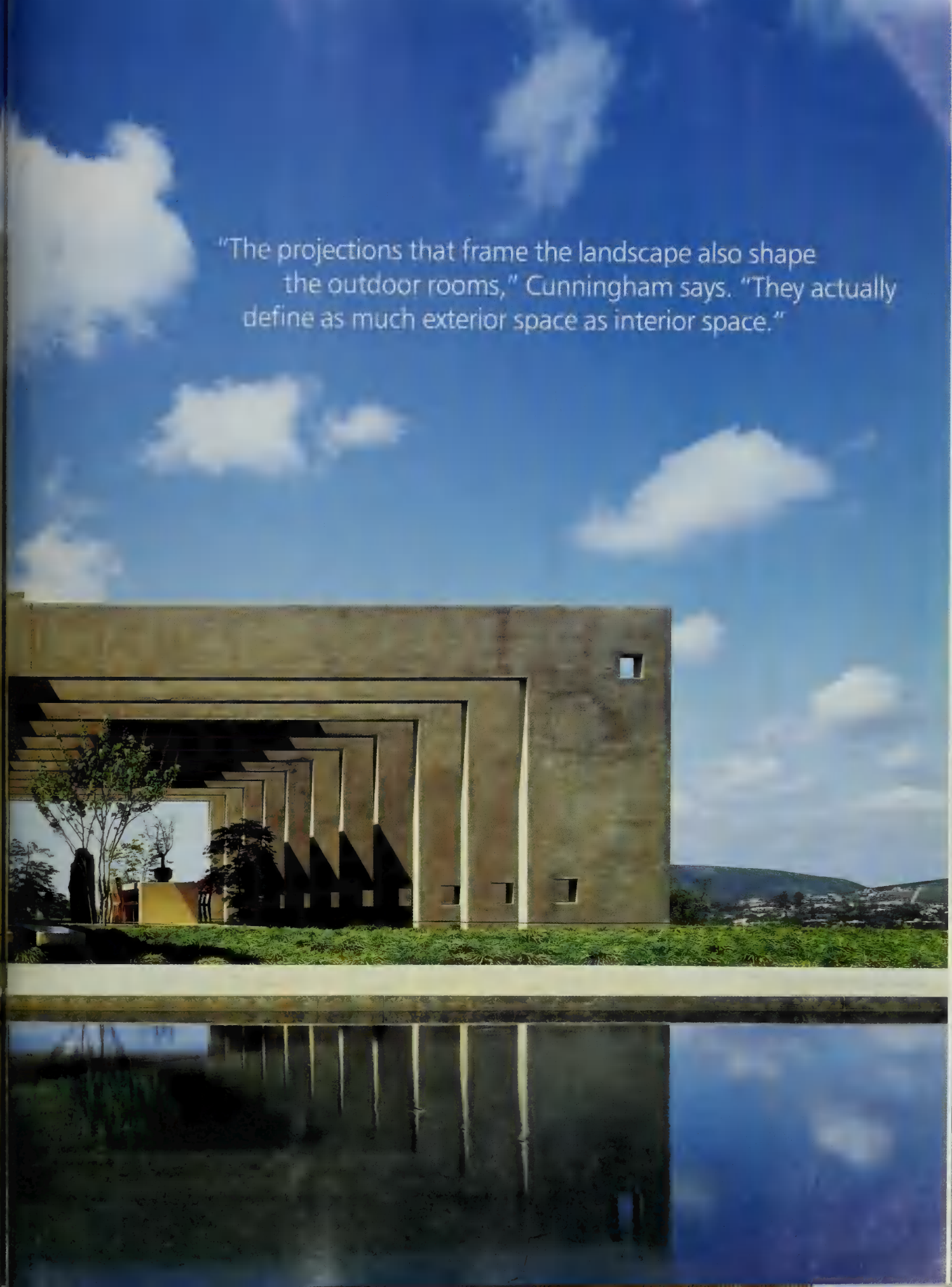
"In Japan my clients lived in a traditional wood-and-paper house, and one weekend they decided to fill the dry streambed and pond around the house with water," remembers Cunningham. "When the husband mentioned at work that the basin would not hold water, his Japanese associates laughed and explained that the basin was not for real water but for 'the water in your mind.'" On the west side of the house the architect wrapped the master bedroom wing, with its large bath and gym, around a long black-gravel interior courtyard. "It's for the water in your mind. We rake the gravel into liquid patterns."

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"There are moments when the house represents architecture for architecture's sake," Cunningham says of the 10,000-square-foot residence. "It's there for itself." THESE PAGES: The morning terrace helps to realize the owners' wish "to live as if they were outside," he says.

"The projections that frame the landscape also shape the outdoor rooms," Cunningham says. "They actually define as much exterior space as interior space."





"The double-height entrance hall services many rooms. The challenge was to make the space less cavernous and unruly," says Baird. Antique French armchairs and two Glustin Antiques consoles frame the entrance to the library. Carlos de la Puente sconces. Stark carpets throughout.



The Accent Is French

CANDICE AND STEVEN STARK LOOK TO EUROPE FOR INSPIRATION

Architecture by Boris Baranovich
Interior Design by Penny Drue Baird
Text by Stephen Drucker/Photography by Durston Saylor



TOP: "Our main objective was to achieve beauty and elegance in a country setting," Penny Drue Baird says of the New Jersey residence she designed for Candice and Steven Stark. Boris Baranovich was the architect. ABOVE: Milton Avery's *Green Stockings*, 1963, hangs above the mantel in the living room.

How does one make the leap from life in a Manhattan apartment to two acres and 24 rooms and 20,000 square feet of Fine French House?

"Very easily," says Candice Stark, dissolving into a knowing little laugh. At last, she and her husband, Steven, have spread their wings in this New Jersey suburb and are living the life they have long envisioned. Finally, he has a platinum setting for the formal French antiques he collects, as well as Wi-Fi technology and 25 zones of climate control and the cherry-paneled dressing room every man secretly wants. Finally, she has a dining room that can seat 30 on a special night, as well as a more intimate dining room for the family she dotes on, and still there is space for her most private indulgences: a gym and a

BELOW: The pine paneling in the octagonal breakfast room, which adjoins the family room and the library, rear, "ties the spaces together," notes Baird. Trish Reiger created the ceiling's floral motif. Robert Grothier table. Old World Weavers wallcovering and drapery fabric.





PETER FREED

"In the Starks I had unusually sophisticated clients," Baird says of the couple (above). OPPOSITE: "The library is cozy despite its size," she points out. A 1976 untitled oil by Willem de Kooning is over the mantel. The club chair and the back-to-back sofa are from Stark Fine Furniture.

dressing room where the cashmere is as organized as the Library of Congress. And as for the couple's three children, they hardly know where to turn first, with a third of the house devoted to them. They have their own rooms, but there is also an indoor pool, an indoor basketball court, family rooms and a basement theater with 700 movies downloaded and ready to roll. There's so much fun to be had, nobody says no to an invitation chez Stark.

"I'm happy that they're so happy," says designer Penny Drue Baird, the principal of Dessins, which has its base in New York and one well-shod foot in Paris. Getting this particular commission was rather an honor, Baird says. Steven Stark is the president of Stark Carpet Corporation, which was founded by his father in the 1940s. He and his brother, John, have expanded it to include not only more dazzling carpets but also the fabrics of Old World Weavers and a line of furniture. The Starks know every designer and, more important, how each one works. But Baird had one clear advantage: "Everything French is in my blood," she says.

Steven Stark came of age in another era of interior design, when great rooms were formal rooms. His parents, Nadia and Arthur Stark, names often preceded by the word *legendary*, had a penchant for French furniture, and this son inherited their taste and eventually much of their collection. The current generation of Starks may be the very picture of a modern, active couple, but in matters of design, they are as traditional as Elsie de Wolfe: French is preferable. And, says Steven Stark, "Baird has lived in France. She shops in France. She has the sources. She has the access." And access is crucial, the way this designer works. "Decorating isn't just a question of what goes with what; it's very much a question of what's available," Baird says. "It's a little like cooking dinner at my apartment in Paris. You go to the market, you see what's available, and you





OPPOSITE: The master bedroom is filled with gold and blue fabrics from Old World Weavers. "We like to combine patterns," says Steven Stark. "The space is soft and happy," adds Baird. A drawing by Paolo Antonio Ciccolini is above the bed. Marvin Alexander chandelier.

BELOW: The indoor pool "has an English garden feeling," says Candice Stark. The murals, by David Barrett, blend with real plants and trellises. BOTTOM: The terrace "is cooled on hot days by a mister located on the pergola," explains Baird. The landscaping is by Edmund Hollander.



think about what you might do with it."

Construction of the house was well under way when she began her work. It was designed by New York–based architect Boris Baranovich, in whom the Starks recognized "a certain flair." Candice Stark explains: "We didn't want it to feel new. We wanted a sense of grandeur and elegance, but we also wanted it to feel like a home."

The welcome starts in the stone-paved forecourt; the house embraces you with two wings, as if it's about to kiss you on both cheeks. In you sweep, through double mahogany doors, under a great swooping staircase, onto a pale floor of quarter-sawn oak parquetry, and what lies straight ahead? Not a sa-

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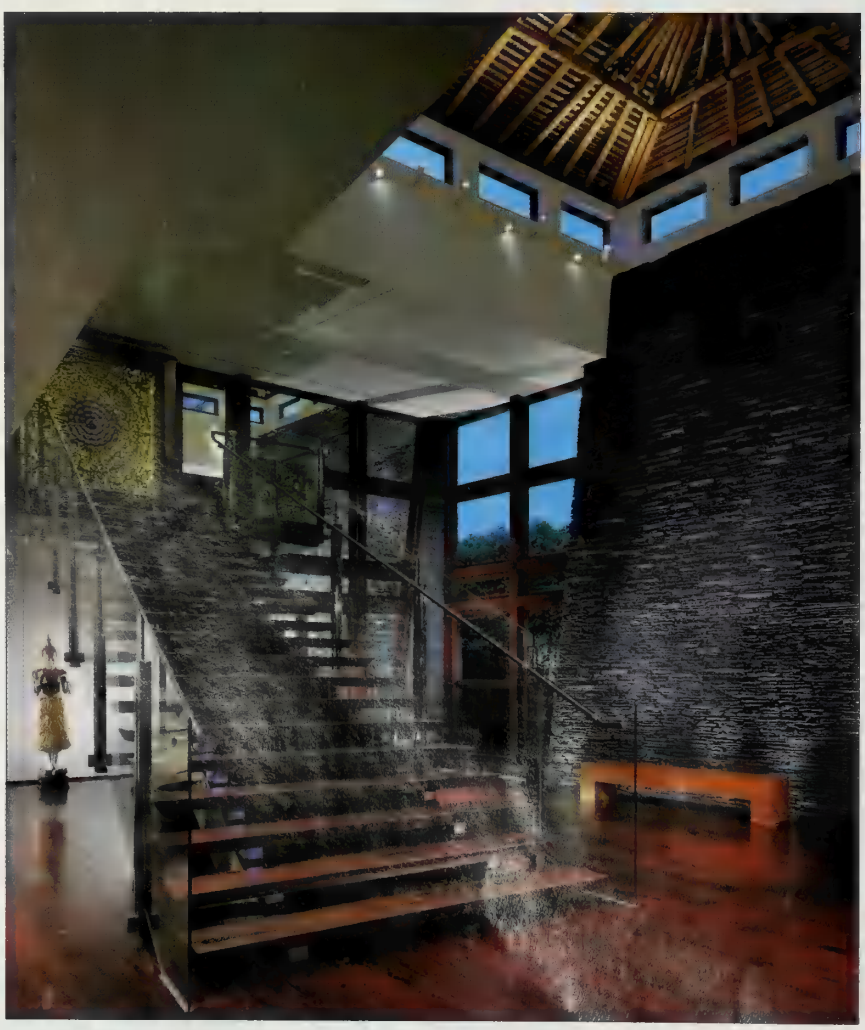


Exotic Effect in Miami

A NEW DESIGN MIXES STYLES AND CULTURES WITH EASE



RIGHT: "This is a modern interpretation of a Balinese house," Andrew Sheinman says of the Miami residence he designed with his associate Lori Beard Raymond and architect Todd Tragash. BELOW: Massive slate walls and a cantilevered roof slab mark the entrance hall.



It takes a certain kind of self-confidence, and trust, to commission a 25,000-square-foot house on the basis of a single photograph—but that's what designer Andrew Sheinman's client, a high-profile entertainment-industry executive, did with the Miami residence he shares with his wife. A modern Balinese fantasy, it is only the latest of several homes on which executive and designer have collaborated. "I'd done a Georgian country house for him, and other very traditional residences," Sheinman says, "and he wanted something completely different—something very exotic, very eclectic and relaxed." Flipping through an array of photographs, the client spied an image of a chair in a room on Bali, "and that was it," says the designer. "There was a feeling, a look"—and Sheinman was off and running.

Fortunately, he had clients who were, he says, "willing to go the extra mile to let me find resources that are unusual," and the result of the husband's vision and the designer's ingenuity is a bravura mixture of materials and styles on a grand scale. A New York–based designer who is equally at home work-



RIGHT: The living room "is an eclectic mix of objects and materials," says Sheinman. A Burmese offering bowl, an elephant carving and other artifacts top the mahogany low table. A photograph of giraffes, by Peter Beard, was enlarged and cut in two to fit the wall space.

Architecture by Todd Tragash, AIA/Interior Design by Pembrooke & Ives
Landscape Design by Thomas Schoos and Michael Berman
Text by Amanda Vaill/Photography by Kim Sargent









ing on yachts and private jets as residences, Sheinman maintains, "I do not have a particular style. I try to understand what the client wants, which is not always what the client is saying he wants."

In this case the husband, a man used to managing large budgets and even larger egos, wanted "wide-open spaces, not confined rooms," Sheinman recalls, and the very size and spaciousness of the plans presented a challenge. "I worked with my associate Lori Beard Raymond and the architect, Todd Tragash, from day one," he says, and he also called on the services of a lighting designer. "I'd never used one before, and I didn't use one everywhere, but we were illuminating spaces that were 25 feet high, and I wanted to make sure I was getting light on the ground." In addition, there were monumental pieces of art, like two enormous Cambodian-style Buddha heads, covered in silver leaf, mounted on Mexican slate walls and visible through the entrance hall's windows, that required special, almost theatrical, lighting effects.

The scale of the rooms required a corresponding upsizing for the art within

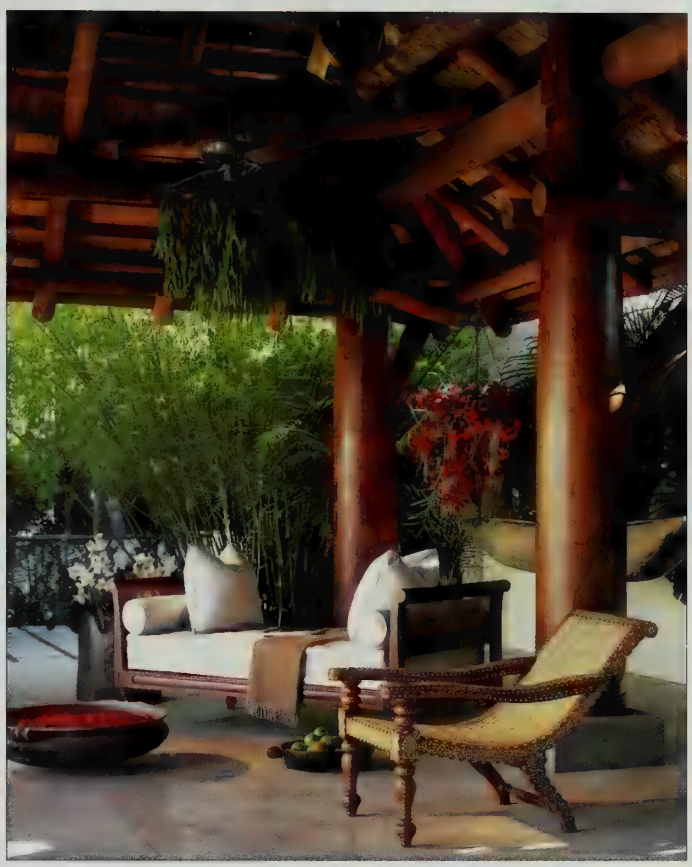
ABOVE: The woven-straw wallcovering and the sisal rug give the library "a rustic Asian quality," notes Sheinman. A klieg light, an Eames chair and a desk made from a section of an airplane's wing fill a corner. Two Gibson guitars are at left. The photograph is by Beard.

LEFT: The U-shaped dining table, custom-made of rosewood and willow, "can comfortably seat 30," says the designer. "It includes a bronze trough that holds candles." Parchment-and-steel light fixtures hang above. A late-18th-century Cambodian cast-iron Buddha is at left.

Throughout the house, Sheinman was given carte blanche to introduce an eclectic and rarefied combination of materials.



OPPOSITE: "We wanted to create a relaxing environment without overwhelming the visuals," Raymond says of the master bedroom. Fragments of two 19th-century saris hang on the wall near an antique Indonesian mask. A Malaysian bamboo cloth is over the bed and along the frieze.



them. During the course of the project the husband became enamored of the African photography of Peter Beard (no relation to Raymond) and wanted to have prints made to hang on the walls. "He's a kind of hunter," says Sheinman, "and the images are of wildlife, very exciting." But the photographs had to be specially enlarged in Beard's studio; and one image, of a group of giraffes, had to be cut in two to fill the space. Another piece, a giant Buddha head that seems to float weightlessly against a wall in the dining room, weighs 400 pounds. "We created a steel plate behind the drywall, bolted to concrete, with a post coming through that steel plate, and the post comes through the back of the head," Sheinman says with a laugh, relishing both the ingenuity of the engineering job and the theatrical effect it achieves.

The sense of theater is palpable elsewhere in the house, from the silvery klieg light in a corner of the library to the electrically operated shades that screen the restaurant-worthy kitchen from the dining room. And

LEFT: Large columns of *ipe*, a South American wood, support the roof of the outdoor living room. BELOW: "The patio reaches out to the infinity-edge pool, which is bordered by a palm garden," says Thomas Schoos, who, with his partner, Michael Berman, landscaped the grounds.





"The owners wanted the house to be very exotic. I think they got what they asked for. It's the antithesis of the Northeast—a great winter refuge," says Sheinman (right, seated, with the architect and Raymond).

it extends to the outdoors, where a flick of a switch activates a misting system along the seawall to create an instant privacy screen that protects the shorefront from prying eyes.

For although the couple do as much entertaining as one would expect from people in their business, they are "incredibly private," Sheinman says. This house is meant for relaxation as well as for show. So the décor mixes ease and exoticism in equal measure. There are sofas covered in a white cotton sailcloth and reclining Indonesian plantation chairs, along with dramatic ottomans with a zebra-patterned fabric, a library desk made from a section of an airplane's wing, and a U-shaped dining table that seats 30. But the mix is carefully balanced, for all the art, and all but one piece of furniture, was purchased specifically for the residence.

Throughout the house, Sheinman was given carte



blanche to introduce an eclectic and rarefied combination of materials that would give it the patina and texture the owners were after. He found European craftsmen to weave a thatched straw roof for the pillared gazebo at the far end of the pool; he imported smooth Japanese river rocks for the fountains beneath the silver-leafed Buddha heads to contrast with the rough-hewn Mexican slate walls above them; and he found a supply of Rhodesian railroad ties to "give color and some antiquity" to the treads for the steel, glass and mahogany staircase.

But even with the difficulty of locating such special resources, the entire project took a bare 18 months to complete—perhaps because the husband and the designer were on the phone with one another several times each day, so there was never the possibility of a misunderstanding. "We have a very close working relationship," says Sheinman. "You have to, to pull off a house like that one. Some clients know what they want," he continues, "but don't always know what's necessary to achieve it." In this case, the husband "knew that he liked a certain image, but he didn't know that I would take it to that level. But, fortunately, he was willing to experiment, to let me run with the ball—and I think this worked out fantastically well for all of us." □

"The contemporary classic design was inspired by a blend of architecture found in the Caribbean and the Pacific," explains Tragash. "The result is a tropical retreat located in the midst of a vibrant metropolitan area." Janus et Cie chaise longues are by the pool and on the patio.



California Country



Country House Antiques, specializing in French and English furniture and accessories, is located in the Santa Barbara suburb of Montecito.



It's always fresh, always new, always interesting, always unique," says **Bruce Gregga**, describing one of his favorite Santa Barbara, California, sources, **Country House Antiques**. The light-filled cottage is stocked with 18th- and 19th-century items picked by owner Jennifer Sanan on her European travels. Her criterion is simple: "I want charm," she says. "It has to be comfortable to live with, but very beautiful." Some pieces she couldn't pass up include a painted and carved Italian commode (top) and green wine jars from France (right). "My shop is country," she says, "but elegant country."

Country House Antiques
515 San Ysidro Rd
Santa Barbara, CA 93108
805-969-7893

"We have 35,000 square feet of nothing but over-the-top accessories and furniture," says Allan Knight.





Global Bazaar

Allan Knight's global outlook ensures that his Dallas showroom is always filled with a surprising mix of finds. Pieces such as an antique throne from Cameroon, 19th-century wine pots from China (above) and his own creations keep a slew of designers, including Wilson & Associates' **Trisha Wilson** (right, with Knight), faithful clients.

Allan Knight and Associates, 1400 Hi Line Dr.
Dallas, TX 75207; 214-741-2227



Clarence House

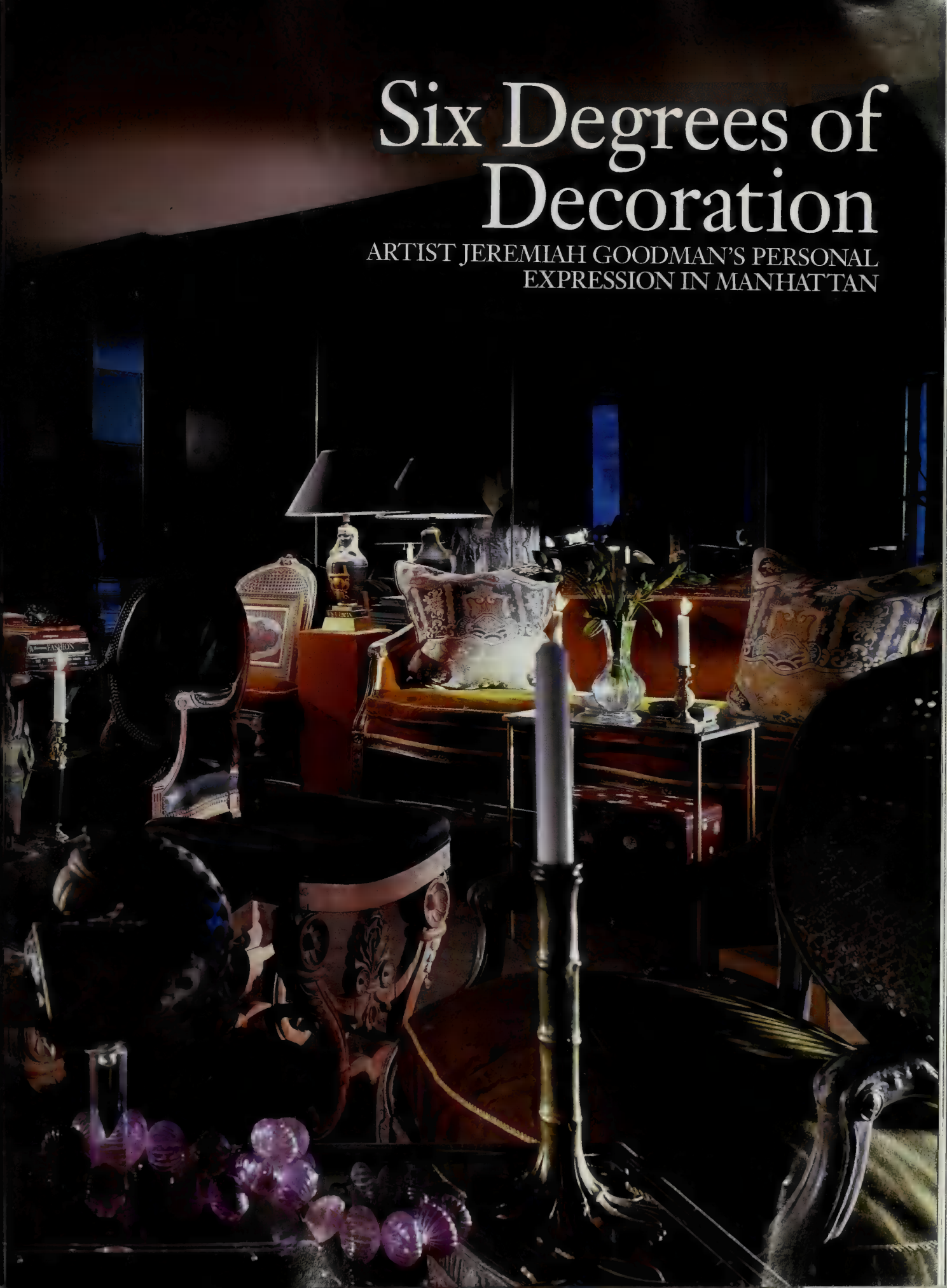
Jungle Book, a cotton from Clarence House (212-752-2890), is a faux-naïf design of brightly colored real and mythical beasts, foliage and buildings floating on a neutral background. □



"I consider this room my jigsaw puzzle of objects of the world. They're brought together to fit in complete harmony," artist Jeremiah Goodman says of the living room in his Manhattan apartment. The candlesticks are by Louis Comfort Tiffany. Brunschwig & Fils fabrics on sofas.

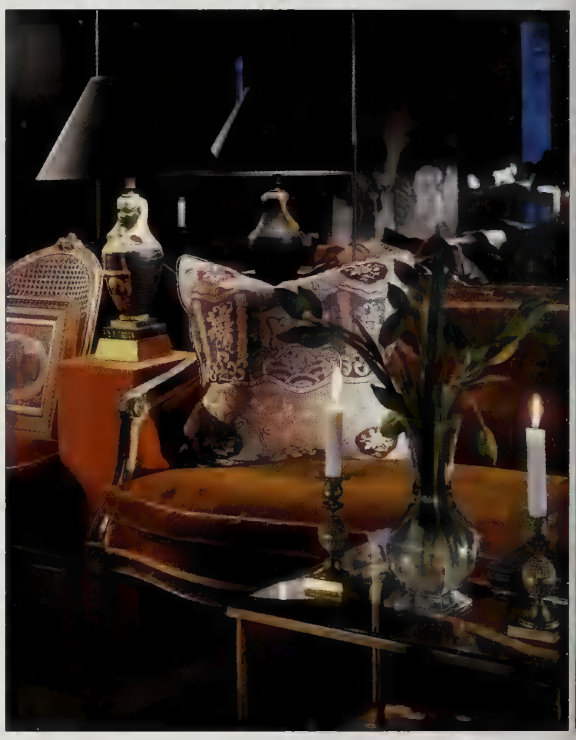
Six Degrees of Decoration

ARTIST JEREMIAH GOODMAN'S PERSONAL EXPRESSION IN MANHATTAN





"When I look around the room now, I see objects that are meaningful to me. Otherwise, it's just a ridiculous amount of stuff," says Goodman.



Among today's house-proud tycoons and celebrities, Jeremiah Goodman is as sought after as John Singer Sargent was in his time by prominent members of European society. Goodman, too, is an artist—a portraitist, if you will—but he specializes in renderings not of the clients themselves but of their homes (see *Architectural Digest*, February 2002). Over the course of a career that has spanned some six decades, he has had occasion to contemplate interiors in every style imaginable, from whimsical to sober, from rustic to ornate; depicting a room, as it turns out, requires a recapitulation of the choices that went into making it. So it is with a certain curiosity that a visitor ventures into Goodman's own Manhattan apartment, expecting a compendium of the best design ideas he has encountered.

What the visitor finds instead is a harmonious collage of furniture and objects, chosen and assembled with a unique sense of style. "I just go crazy when someone says that so-and-so has good taste," Goodman says. "To me, all that means is that they agree with that person's taste. But Mae West's taste was perfect for Mae West." What really matters, he believes, is the true expression of a personality.

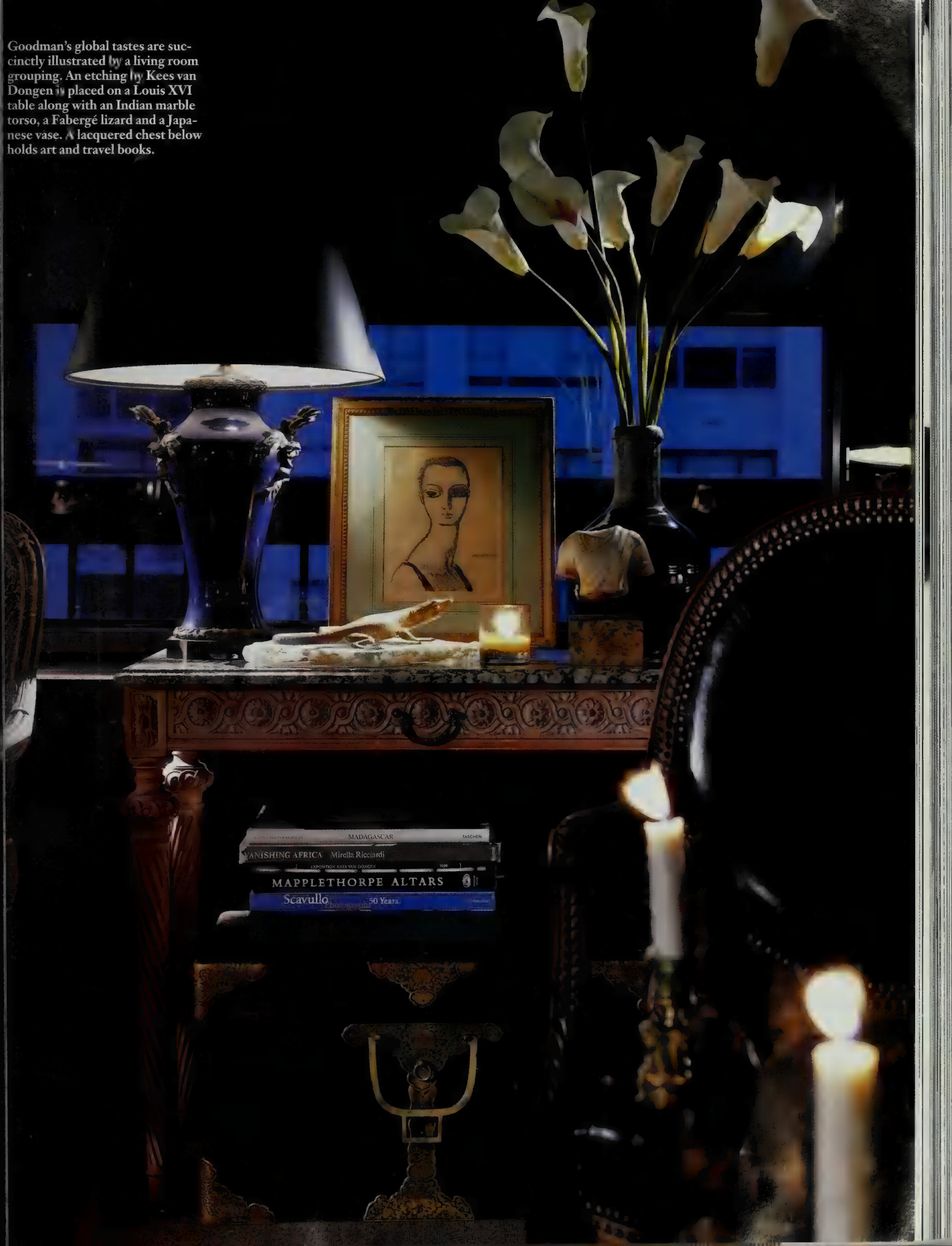
In his case, that singular way of refracting the world and everything in it was arrived at via a circuitous route that began in his hometown of Buffalo, New York ("where both sides of the track are wrong"), and passed through the studio of Joseph B. Platt, a designer for *Gone With the Wind*, *Rebecca* and other films, and Lord & Taylor, the Fifth Avenue department store, where Goodman illustrated print ads for accessories and furniture. A brief stint as an interior designer convinced him that he lacked the powers of persuasion necessary for getting the job done: "I couldn't explain my taste to other people's taste," he says.

In his apartment, Goodman's taste speaks for itself. The living room, a glass cube

ABOVE LEFT: An 18th-century Spanish sign, bought by Goodman "with my first paycheck out of art school," hangs in the entrance hall. The brass tortoise candlesticks were designed by the artist and crafted in Mexico. ABOVE: In the living room, a crystal vase sits on a table from Paul Jones through John Boone. Clarence House pillow fabric.

Text by Holly Brubach/Photography by Jaime Ardiles-Arce

Goodman's global tastes are succinctly illustrated by a living room grouping. An etching by Kees van Dongen is placed on a Louis XVI table along with an Indian marble torso, a Fabergé lizard and a Japanese vase. A lacquered chest below holds art and travel books.







LEFT: The artist, known for capturing the essence of an interior, has painted the rooms of everyone from Greta Garbo to Billy Baldwin. Painting in situ whenever possible, Goodman also works from photos in his studio (below). "Some of my most favorite brushes are 40 years old!"



OPPOSITE: The dining room, which evokes an "Eastern and calming" mood, is used in the evening for candlelit meals. A wood construction, *Face*, by Vin Giuliani is displayed near an 18th-century Japanese screen. Mother-of-pearl objects and candlesticks lend drama.

overlooking the East River, with dramatic views of the city skyline that serve as backdrops for the interior, is populated with objects, many of them souvenirs of his extensive travels, orchestrated according to a logic that is highly subjective. "I do find myself at an age where I wonder why I have so many things," he says. "I would never be happy living in an arid landscape. When I look around the room now, I see objects that are meaningful to me. Otherwise, it's just a ridiculous amount of stuff." The treasures on display run the gamut from a crystal vase to a model for a carousel horse, acquired in Copenhagen, to a horn from an old taxi in Bombay; many of them evoke a friend, a journey, a fragment of his own past. What they have in common is, quite simply, Goodman himself and his fascination.

"I have never bought anything for its value," he claims. Even the most seemingly disparate pieces are grouped together, as if in conversation—an approach inspired by David Hicks, "one of the few people who gave good information on how to design or decorate and why," Goodman says. "He believed that you shouldn't separate objects, that somehow they should relate." An inveterate connoisseur and shopper, Goodman still buys things, "though God knows I don't need anything," he admits.

Listening to Goodman recount the tales of his acquisitions, one becomes convinced that certain pieces, having entered his field of vision, in time simply gravitated toward him. The Louis XVI chairs, which he first saw at a party in Paris in the '50s, later turned up in the shop of a dealer he knew. Likewise, the caneback chairs he came across in a house he visited in Bath in 1949 came up for sale several years later in New York. To say nothing of the sconces from a Florentine palazzo he bought while attending Parsons, for which he paid "al-

BELOW: Goodman placed an 18th-century terra-cotta Roman head, bought in 1949, on his 19th-century French bedside chest. "Her mysterious smile matches her unknown origin," he says. A painting by Eugene Berman of a ballet stage set is behind a Chinese lamp.

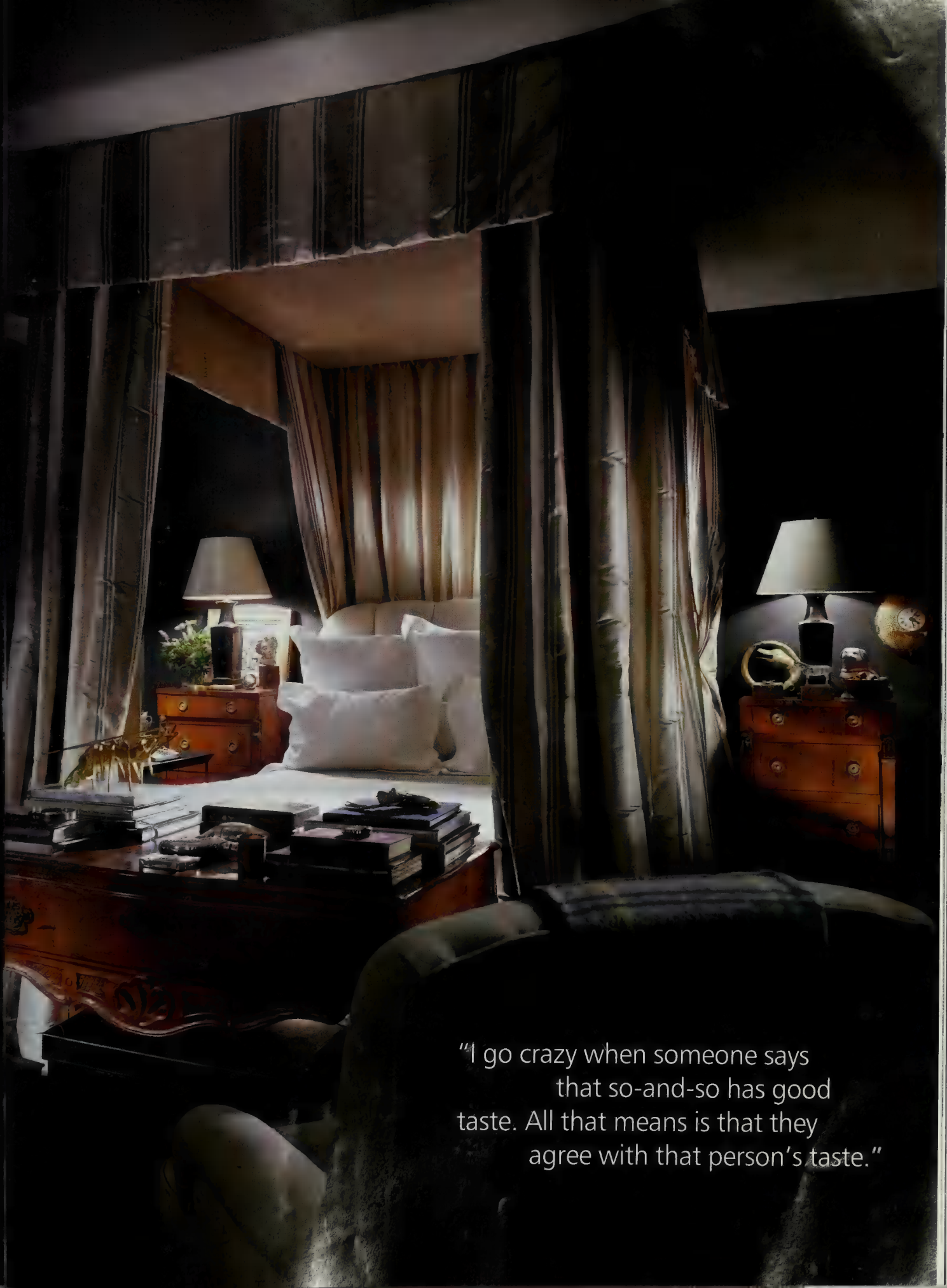


most nothing" because part of the carving was missing: "Some months later I was in a junk shop, looking at a peach basket, and there was the missing part," he recalls. Goodman has a name for this phenomenon: "I call it Six Degrees of Decoration."

The dining room doubles as his studio. "I do a quick-change act when I entertain," he says. The area around the table where he works is filled with light, with lamps on either side and another overhead. "I can't get enough light around my drawings. And then, when I leave that light, my eyes are tired." The rest of the apartment is intentionally dark, providing a restful contrast—dark upholstery fabrics, dark floors, dinners by candlelight.

At the start of a job, Goodman visits the site and takes photographs, piecing together a 360-degree collage in the manner of David Hockney. "And then I decide on the point of view," he explains. Edward Albee, a client and a friend, has written of Goodman's extraordinary ability to "transcend journalism" and delineate not just the features of a room but the experience of it. "I try to portray the room as it exists in someone's imagination, as a memory," Goodman explains. "In Portuguese there's a word, *saudade*, that means a quiet nostalgia for something lost, a memory tinged with melancholy and longing." It is not the room itself but the longing for it that is Goodman's subject, and it prevails not only in his renderings of others' homes but in the configuration of his own apartment. □

RIGHT: The dark-colored walls of the apartment continue into the master bedroom. Stacks of books are arranged throughout the room, including at the foot of the canopy bed on a Portuguese table. Another painting by Eugene Berman, of a ballet dancer, rests on a chair.



"I go crazy when someone says
that so-and-so has good
taste. All that means is that they
agree with that person's taste."



A Shining Lone Star

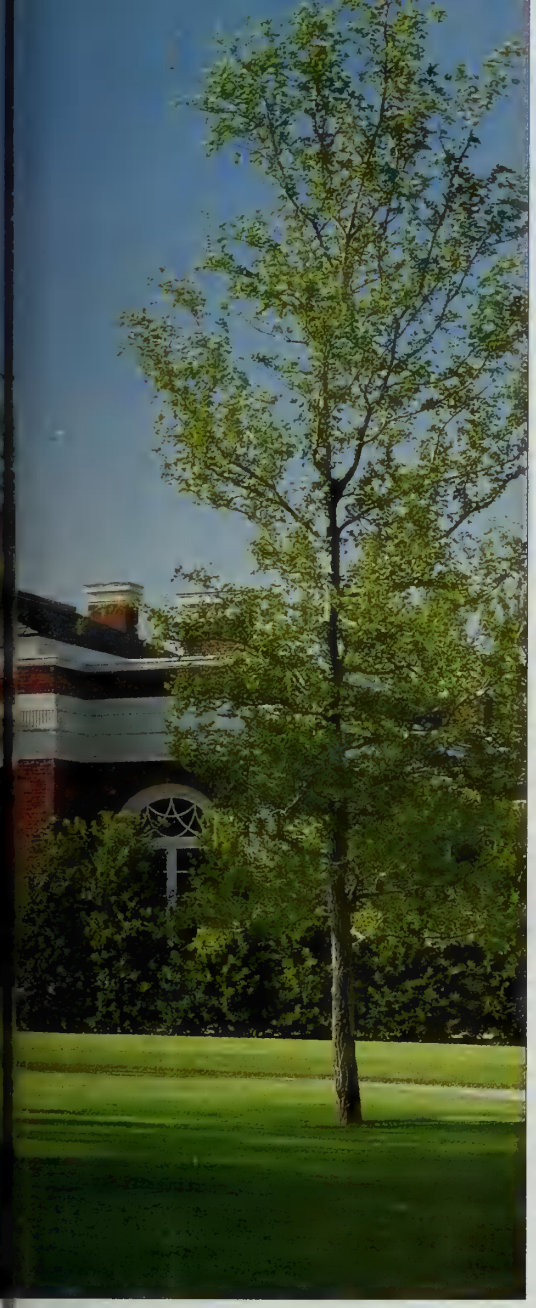
ROBERT A. M. STERN TAKES ON A TEXAS-SIZE COMMISSION

Architecture by Robert A. M. Stern Architects
Interior Design by Raúl Morillas
Text by Philip Nobel/Photography by Peter Aaron/Esto

Looking today at the land that surrounds the Dallas home of Frederick Baron and Lisa Blue, one would be hard-pressed to describe it as either a "mess" or a "bramble." And under no circumstances now would you ever have to "hack your way in" to the flawless grounds.

But those are the words Robert A. M. Stern uses to describe the state of the property as he first laid eyes on it. With Baron and Blue, partners at the Dallas law firm Baron & Budd, the celebrated architect was touring the neighborhood in the company of a real estate agent—more or less incognito; she didn't quite know with whom she was dealing—searching for the right place to build. Stern had decisively rejected a long list of seemingly fit sites only to light up when the group, then near the end of the day and their patience, was shown the nine overgrown acres of the old Pollock estate.

As Baron remembers it, they were standing among the creepers and weeds, noting the derelict vegetation, the scarcity of salvageable trees and the ample evidence that the neighborhood kids







ABOVE LEFT: In Dallas, architect Robert A. M. Stern has built a modern house with Regency overtones for Frederick Baron and Lisa Blue. ABOVE: Stern designed the entrance hall's steel, brass and mahogany balustrade. Walker & Zanger flooring. Tapestry from Christie's.

LEFT: The organization of the living room's furnishings echoes Regency ideals of symmetry. The gilt-bronze-and-crystal chandeliers are English, circa 1800. Between the doorways hangs a circa 1700 oil painting by Philipp Peter Roos and Alessandro Magnasco. FJ Hakimian rug.





ABOVE: The dining room is visible through an arch in the conservatory. George II–style chairs surround the George IV dining table; the chandelier is from the late 18th century. FJ Hakimian rug. RIGHT: Illuminating the library's oak walls are late-17th-century brass chandeliers.

had made the place their own —more than ready to retreat, in other words—when Stern started to make his case. "Bob told us, 'You have just *got* to buy this property.'"

Its merits were not immediately clear. But Stern's eye carried the day, and the couple, for whom he had already built an impressive Lutyensesque house in Aspen, Colorado, bought the land. "Here was a flat site, almost square in proportion, that required definition," Stern says. Such a blank slate would serve perfectly to support what the architect calls an "unabashedly grand house," the program for which was already starting to take shape in discussions with his clients. The bramble, once it was cleared, would give him the opportunity to "place the house so that it would take command of the site in the way that classical buildings can do."

The result is a study in what Stern describes, with characteristic wit, as "English Regency sifted through

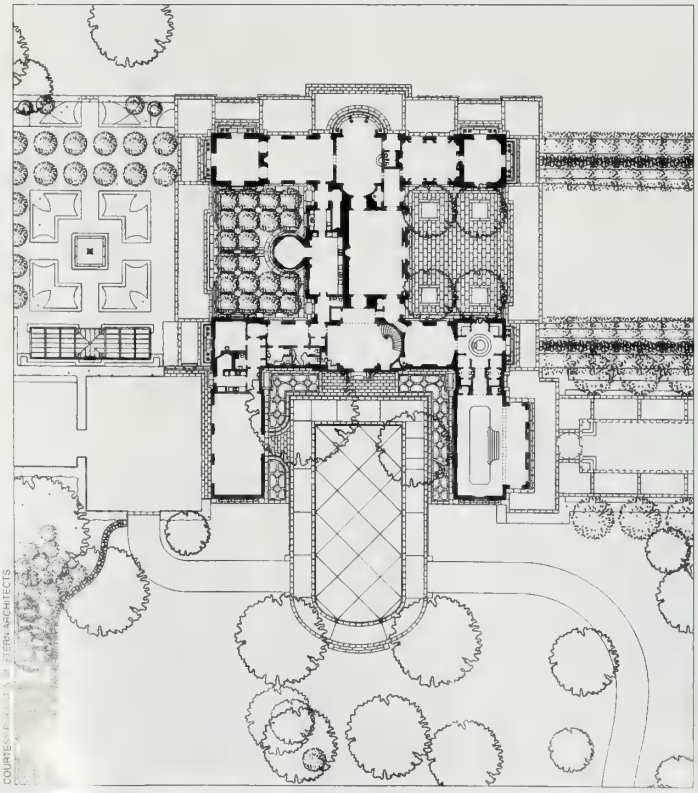






ABOVE: The natatorium has an indoor pool, Stern-designed wall sconces and a variety of palms. The floor's Brazilian green slate is from Walker & Zanger. BELOW: A plan of the first floor illustrates Stern's devotion to balance. Symmetrical wings radiate from a central axis.

BELOW RIGHT: Adjacent to the master bedroom is a sitting room lined with books and flanked by his-and-her studies. French doors lead to a semicircular terrace overlooking a crape myrtle–filled courtyard and a parterre garden. The carpet is from a Stern design.



COURTESY ROBERT A. M. STERN ARCHITECTS

American Federal." Of its size, he proudly notes the obvious: "It's big, and it looks big." Baron continues that theme: "We feel like we're in our own territory, our own little country."

Though the census of this nine-acre nation shows a population of only two, the borders are open, and the visitors are flooding in. In the tradition of the Pollock family, whose home—noted for its





large swimming pool, one of the first in Dallas—had long been an important social center for the local Jewish community, Baron and Blue loan the house nearly every week for charitable events. The house is also an important fixture in Democratic Party politics, both local and national; Fred Baron is finance director for the presidential campaign of Senator John Edwards.

Because of its size and bearing, its brick-and-cast-stone rigor, its nearly public use, one might be forgiven for assuming at first that the house serves an institutional function—as the library of a small college, perhaps, or the Dallas outpost of the Frick. Not at all, say all concerned. Here it seems the architect did the impossible; with Armand LeGardeur, who led the project, and Raúl Morillas, who was responsible for the interior design, Stern made this house—all 30 rooms and 21,000 square feet of it—feel like something less and something more than its scale suggests.

"It's an absolutely wonderful house," Baron says. "But I'll tell you something: It's also a wonderful home."

Concealing about two-thirds of the house, Stern oriented the main mass so that it is approached end-on. A short drive leads to a paved court flanked by the garage and natatorium in arch-cut volumes, long and low. Two of the site's older trees, a cedar elm and a pecan, stand on either side of the front door and its straightforward portico; the court was designed to spare them. "We didn't want people to be hit over the head

The building's east face abuts the parterre garden and contains, on the left, the wing housing the main dining room. Doors from this space open onto an outdoor dining area beside the courtyard. "We try to use the house as a center for the community to gather," says Baron.



Unlike the indoor pool, which is used primarily for exercise, the outdoor pool was designed with entertaining in mind. Baron and Blue regularly host charitable events. "It's not uncommon for hundreds of people to come through the house in a given week," says Baron.

with the size of the structure as they arrive," Stern says. "They discover the size of the house as it unfolds, which is just how it should be."

That process of unfolding begins just beyond the front door in the entrance hall, along an axis that leads all the way from the paved court to a lake defining the south edge of the property. The black-and-white-themed entrance hall centers on a compass rose device in the marble paving and serves as the terminus of the house's elliptical main stair.

From this space begins the sequence of public rooms, a T-shaped exercise in gracious enfilade: first the living room, opening through wide glass doors onto the second of the house's three semi-enclosed courts, then the conservatory ("the Sunday *Times* reading room," per Stern) with its kentia palms, limestone floors and lavish, deep latticework, white on green.

At the junction of the T, the conservatory gives way on one side to the paneled dining room, where 20 can sit at the three-pedestal table, and on the other to the library. There double rows of sconces and two 17th-century chandeliers play against the English brown-oak panels and pilasters, the capitals of which are each carved with a different Texas wildflower. Beyond these rooms, at the far ends of each wing, there is a breezeway porch, open on three sides through high

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Robert A. M. Stern wanted to "place the house so that it would take command of the site in the way that classical buildings can do."

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shelving made to accommodate overscale artifacts, such as some of their 1920s Buddy "L" all-steel toys in near-perfect condition (their collection includes a bus, a fire truck, a lumber truck, a rare "Red Baby" truck and three one-of-a-kind factory prototypes). "They're all true-to-form reproductions of their larger counterparts—gutsy, heavy-duty toys, designed for active play," Lauren enthuses. "And they all worked—the fire truck, for instance, could put out small blazes."

These and indeed all the objects in the apartment have been installed in a way that does justice to their superb sculptural forms from multiple points of view—above, behind, below, around. Some are reflected in mirrors; others, silhouetted against the white walls; still others—the incomparable weathervanes—set on wood pedestals and lambently backlit. "Jerry and Susan weigh the placement of everything," says Frank Maresca, "almost as if they were sculptors contemplating making a cut in a block of marble—they consider it that carefully, almost as if they couldn't go back. Or diamond cutters, who create a stone by building numerous facets, one on another, until they come up with this glowing gem. I've never seen collectors so discriminating about each thing they bring into their lives: It not only has to be the best of American intuitive design, it has to have an emotional component as well—to transport them to that place where they need to be."

> "It's the three-dimensional that rings the Laurens' bell in a very big way—the toy trucks and especially those weathervanes."

In other words, these objects are all markedly of more than surface interest, and they don't just enhance the Laurens' environment—they *are* the Laurens' environment. Their necessary atmosphere. □

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DENNIS QUAID

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Range, Emigrant Peak and one of the property's man-made ponds. As you enter the spacious bedroom, your eye immediately goes to the image hanging over the bed—"a rare photograph of Buffalo Bill's Wild West show," explains Quaid, "rare because everybody had to stand still for 20 minutes." The bed itself, stunning black-painted wood, is purposefully draped in "Buddhist colors of bright orange and red."

"The bed actually belonged to Sandra Bullock," confesses Quaid, who caught an ad Bullock had placed in Austin's *Recycler*. "Sandra was moving to another house in Austin, and when she wound up staying where she was, the bed she'd bought for the new house didn't fit. So I called and said, 'I saw your ad in the *Recycler*.'" Sandra, he wryly notes, did not come with the bed.

Though besotted with the chairs, pictures and architectural style of Arts and Crafts, Quaid admits he has his limits. "I don't like their couches," he says, "because they're like library couches—not comfortable." With that in mind, in the bedroom, he opted for a mammoth Roycroft chair, over which hangs, not surprisingly, a rendering of a Buddha—not indicative, he hastens to add, of a particular philosophical predilection. "I meditate and have been to India six times, but no, I'm not anything. Let's put it this way, I believe in it all."

If anything made Quaid a believer in the talent and skill of Montana artisans, it was simply watching them ply their craft. "It was a great experience working with the craftsmen, watching the thing slowly take shape"—a great, if expensive, experience. "You spend more money," he laughs, "because when you're there, you keep changing things."

Like the time Quaid decided to reconfigure the wraparound Pennsylvania bluestone porch. "They were in the middle of doing the porch, and I had them stop and repour the foundation, because it was too small." Apparently, it paid off. "I love its lines," he says, "the way it juts out with its rustic Arts and Crafts fixtures." Its veranda-like feel, meanwhile, is a clear throwback to Quaid's "southern upbringing. Did I have a porch growing up in Texas? No, but I always wanted one."

He also wanted to live with very specific colors. The golden sheen of the great room, for instance, mimics "the way the Montana grass looks in late summer and fall. I wanted that brought inside," along with, he adds, the muted sage greens covering the walls in the rest of the rooms.

> "It's boy heaven up in here," says Quaid. "In fact, Montana should just drop the *o* for *a*—'Mantana.' They have so much space to run around in, all the wildlife, the fishing. Like I said, kid heaven."

As serene and peaceful as the house is, it is not without whimsy. Hanging out in the sleeping porch, a giant stuffed bear holds court. "It's a good thing to put outside people's rooms on their first night here," laughs Quaid. Other special features came from his 11-year-old son, Jack, who requested bunk beds and got them—custom-made queen-size bunk beds—along with a tree house.

"It's boy heaven up in here," says Quaid. "In fact, Montana should just drop the *o* for *a*—'Mantana.' They have so much space to run around in, all the wildlife, the fishing, the go-carts. Like I said, kid heaven."

Not to mention providing a celestial moment or two for Dad, an astronomy buff who has a 16-inch reflector telescope in his observatory on the property. "When I'm in Montana, my mind is able to expand out over the entire valley," muses Quaid. "With my life often being so social, it's nice to be up here in the peace and quiet, to commune with myself." He pauses, chuckling. "And, man, I can go out my front door, turn left and go 100 miles without crossing a road." □

A FEDERAL PROJECT

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County Museum of Art to Rusty Powell before he left in 1992 to head the National Gallery.

Their daughter Cortney Chaite, a third-year architectural student, turned the house's original winter kitchen into a family room, where the Powells eat meals as a family and with a few friends. "My parents love to read but don't own any freestanding bookcases, so they're always needing room for their books," Chaite says. "By wrapping the bookcases that I designed around three windows, I was able to put in window seats that provide additional seating." The family room also contains a large cooking fireplace and, next to it, a Maryland biscuit beater that dates back to 1795, as well as a nude by the sculptor Robert Graham, a Powell family friend who created bas-relief sculptures for the Franklin D. Roosevelt Memorial in Washington. "I like to mix modern pieces of art and furniture with antiques," Nancy Powell says.

The Powells used Jane MacLeish, of Washington, to design their gardens. The side garden is white; because of all the red brick laid there, they felt a white garden—it's filled with white hydrangeas, astilbes, camellias, peonies, azaleas, rhododendrons and dogwood—would make the area seem cooler.

> Like so many projects, this one proved "a little more major" than the Powells had anticipated.

Both fervent gardeners, the Powells are still planting the larger garden on the corner of the property with pink, blue, purple and white flowers.

"We've built houses in Newport and on the Eastern Shore, and even before we've finished planting the Alexandria garden, we're already talking about building or restoring another house," Nancy Powell says. "Our next house will be somewhere on the East Coast. I'm not exactly sure where, but I do know I don't want to live in it while it's under construction or being renovated." □



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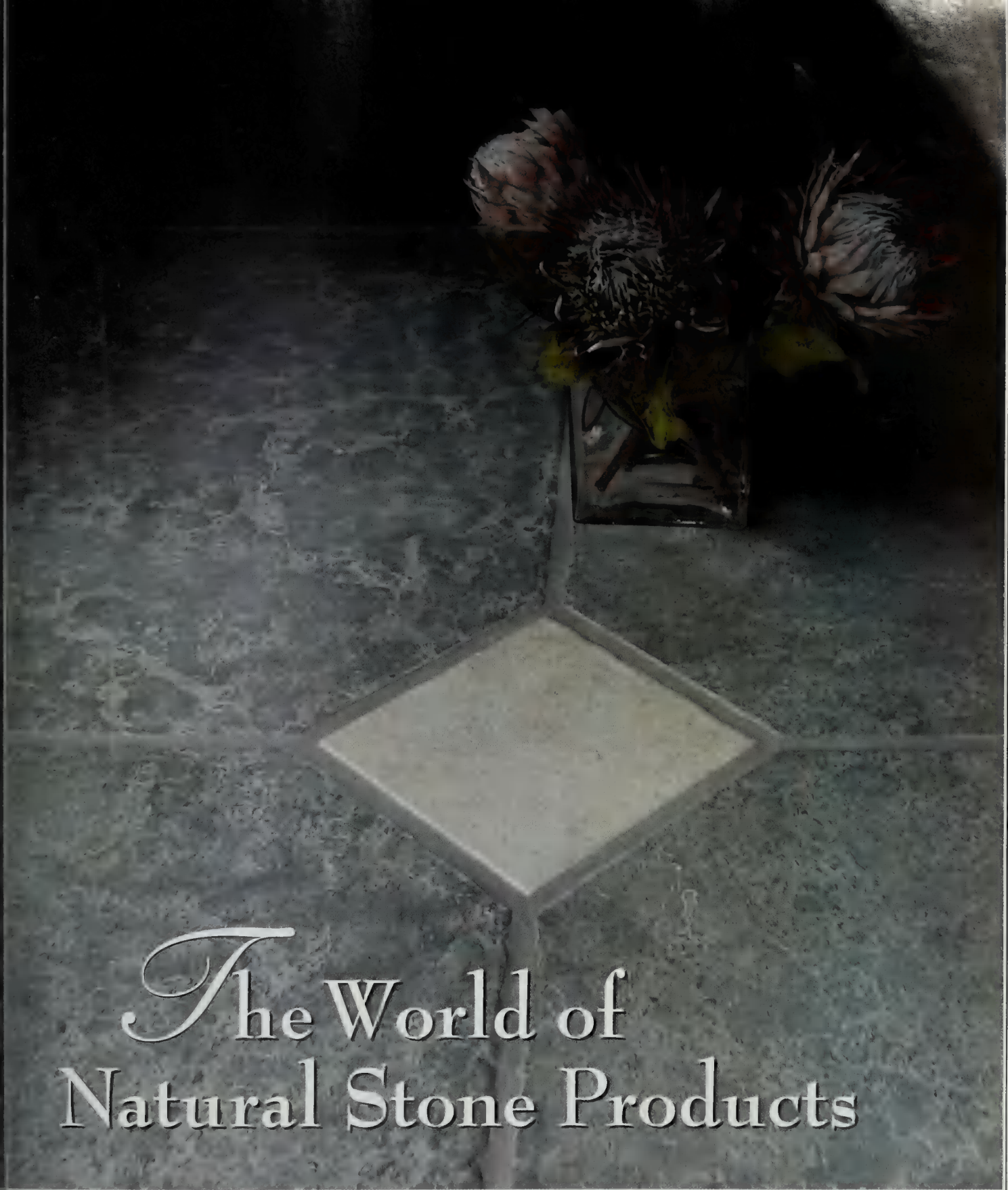


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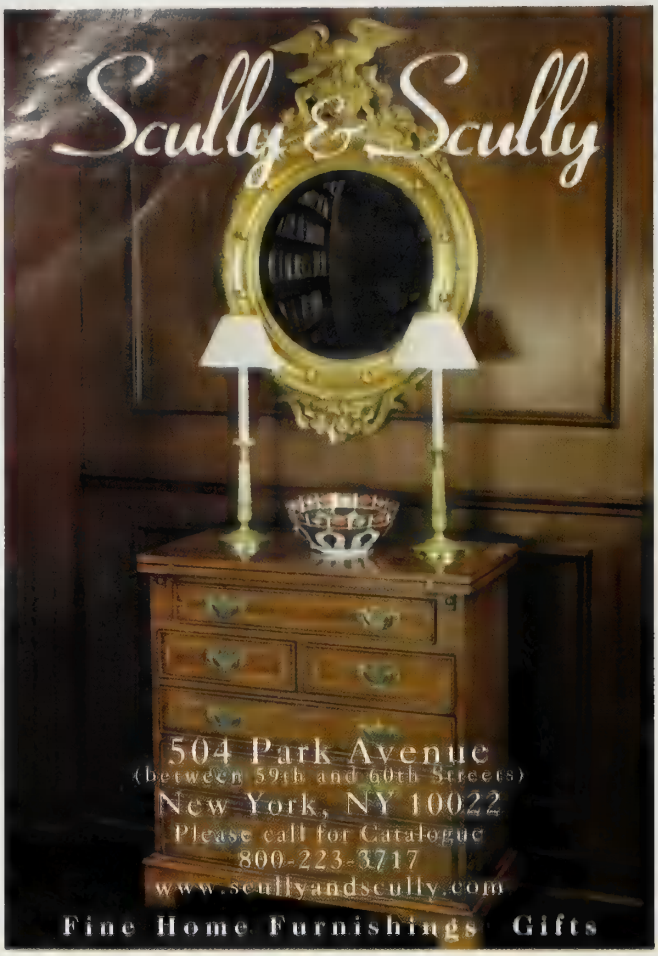


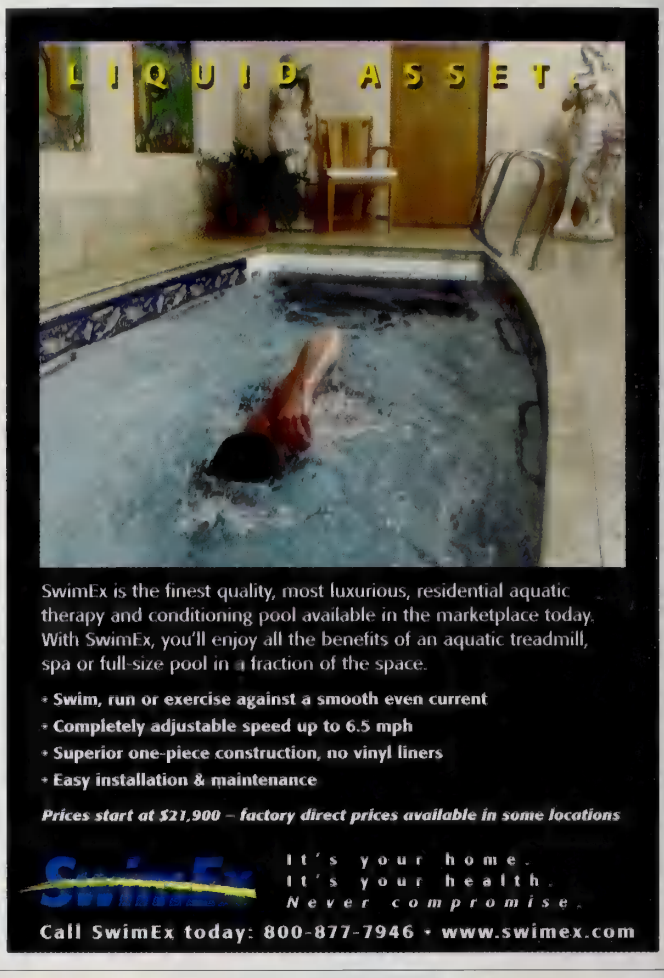
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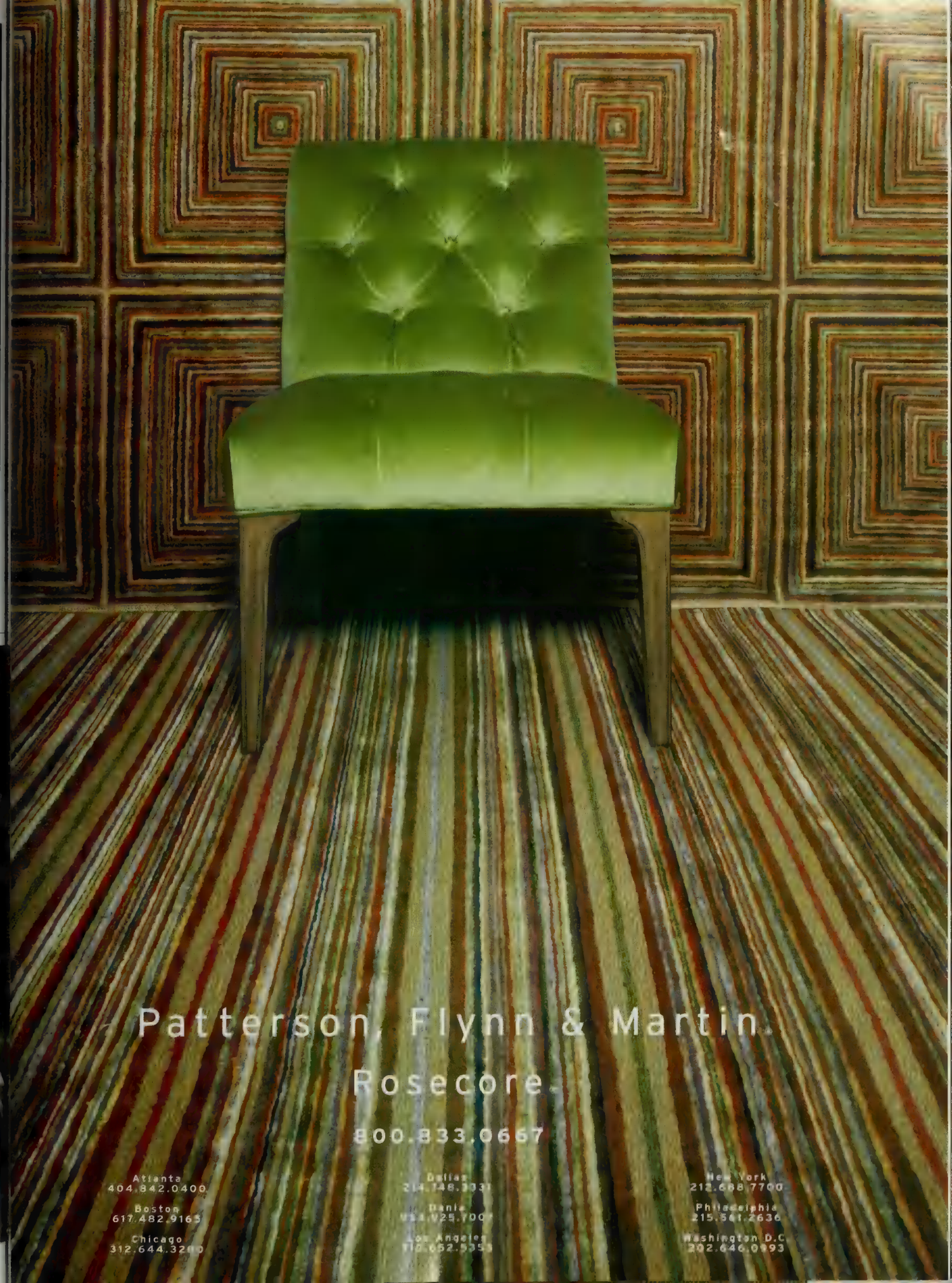
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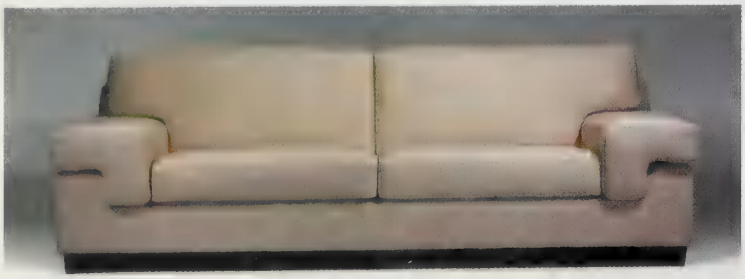
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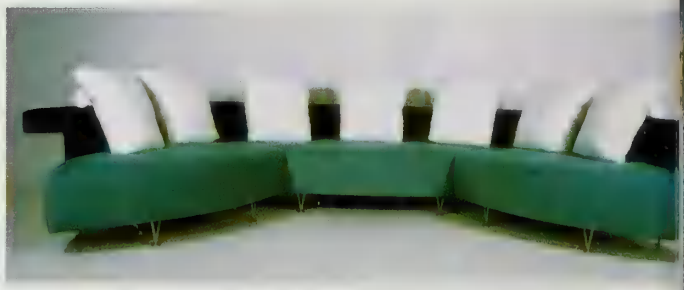
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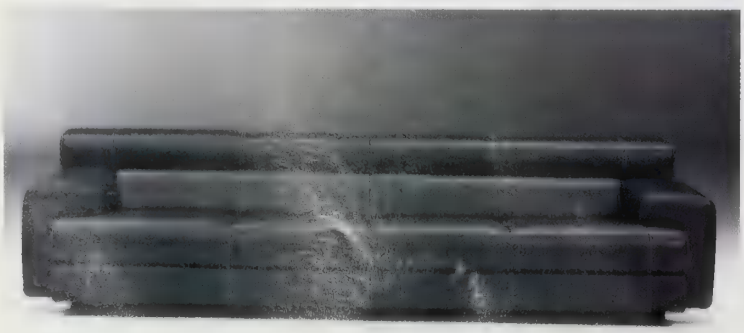


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LES JOLIES EAUX

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Princess Margaret's heyday (see *Architectural Digest*, October 1979).

Tastes had changed since the '70s, however, on Mustique, as everywhere else. Simple beach cottages had given way to bigger and more sophisticated houses, and guests no longer felt comfortable in Les Jolies Eaux's tiny bedrooms. To provide larger interior spaces without expanding the house itself, Dalgliesh and his Dalgliesh, Eichman, Gilpin & Paxton associate, Mark Bittle, tore down walls

Tastes had changed since the '70s on Mustique. Simple beach cottages had given way to bigger and more sophisticated houses.

to combine bedrooms. To make up for the lost rooms, they then placed two new pavilions on either side of the pool—symmetry is all in a Georgian design. Perhaps the biggest problem was the pool, which not only leaked but was also eight degrees off center—"a little catawampus," to use the wife's words. It was, in fact, beyond salvation, and a new pool, exactly centered, took its place.

To Messel's chagrin, Princess Margaret had insisted on doing the interiors herself, and Hillstrom kept her basic arrangement, together with a few of her furnishings—coral lamps designed by Messel, for example, and a table by Linley's woodworking firm in London. "It was very much a team project," says Hillstrom, "the most intensive I've ever worked on. The owners, the architects, the contractors and I worked constantly together." Princess Margaret, who died in 2002, is no longer around to comment on the result. But Glenconner and his wife, Lady Anne, Margaret's longtime lady-in-waiting, are. "Anne and I were prepared to be critical, but we were both very impressed," says Glenconner. "The house has been brought up to date and made very comfortable and elegant. Everything has been done quite beautifully." Praise indeed. □

FRAMING DEVICE

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There are other outdoor areas, wet and dry, among the structural outriggers and the stones that step through the ground cover. The long patio facing the pool and view, where the husband smokes his nightly cigar, is equipped with a fireplace, telephone jacks and data ports. Other beams cover a dining area like an arbor.

With its small forest of staggered piers and revolving views, the four-bedroom house invites exploration. "Even though it's a simple, simple construction idea, you can't easily understand it," says Cunningham. "Each space is singular. You have to see every room before you can put together the whole."

Wright, Cunningham's spiritual mentor, rooted houses in the site thematically and physically, but Cunningham erases any sense of the earth. Basking in reflections of the sky, the house doesn't seem to touch the ground but appears instead to float. The architect not only abstracts the feeling of vastness that the view inspires but also distills lighter, more ephemeral aspects of the environment. "The pools mirror the sky, and, depending on the wind, the ripples bounce dancing light patterns on the ceilings," he says.

Rather than designing volumes, Cunningham created a structural web that filters the California sun through the interwoven members. "The house is not the solid, the shadows are; and otherwise the house dissolves in the luminosity. Just how the grid plays itself out is not predictable, but separating and lay-

Rather than designing volumes, he created a structural web.

ering the parts allowed me to produce an intangible and ethereal space that always defers to the view."

After all was said, built and remembered, the clients did not name the house after a distant place. They call it Harmony. "They say that it's harmonious with the view and the environment, that the house is at rest," says Cunningham. "But it also goes back to my portrait of them. They're ordered, and they have a sureness about them. I built the house to reflect their calm." □

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WALKER ZANGER

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plethora of shoes, hastens to point out that, as spokeswoman for Payless Shoes, she makes sure that Jimmy Choo stilettos and Payless sandals enjoy equal rank.

Dominating the dressing room are a huge three-way mirror and a vanity, where a computer occupies space next to a gaggle of antique perfume bottles. "Since you have a glamour girl living here," says Shade, "you have to have a proper dressing table that really gets used. Vanities often end up being decorative, but Star's is a place for her to get ready as well as work." In the center of the room, Jones designed an island "like you'd find in a kitchen, only with additional drawers. If I ever decide to have a baby," she says, "the island comes out and makes this the perfect nursery." And might motherhood be in the plans for Star Jones? "No," she says, "I'm far too selfish."

Meanwhile, her sari-silk-canopied bed —"the sexiest"—is, you might say, fit for the princess that Jones says she is. "I am the Princess and the Pea," says Jones, motioning toward her triple layer of bedding, a conforming mattress covered in a feather bed and two down comforters. "But at night I'm very formal. Everything is turned down, and the bed is dressed. I'm a Frette girl."

She is also, however, a working one. Facing the bed is a built-in cabinet featuring four TV monitors. "I get up at six-thirty in the morning to watch the three networks and CNN before I go to work." (Indeed, the flip side of this self-proclaimed diva is an obsessive techie. "This house is wired as if a boy lived here," says Jones. "There's the 52-inch plasma TV, and, in each room, people can choose a satellite disc, CD listing or radio channels.")

The suite's bath, meanwhile, with its shimmering gold ceramic tiles, is "all about me. I like to end my evenings in the bath," says Jones. "It's a way to calm down after a long day." Those tiles, in fact, were her greatest extravagance. "When I first suggested gold tiles, Star thought I was crazy," says Shade. "But I said, 'This is going to be an alluring retreat just for you. Here, let me hold your hand'—and she jumped off the gold cliff with me."

To accommodate Jones's nightly ritual, Shade and architects Ena and Shaun Motley designed a room spacious enough to fit both a bathtub and an open shower. "This is the wet room," explains Jones, pointing out that the tub, big enough for two—"I call it Tea for Two"—directly adjoins a generous shower whose nozzles its owner virtually custom-placed. "I stood in different spots for hours, figuring out where each should go to get the best rinse after getting out of the tub."

Of course, what bath would be complete without monogrammed towels? Or, for that matter, what apartment, without initialed dining room and vanity chairs, all of which feature a star emblazoned with "SJ"? "At first Star said, 'Isn't that a little too over the top?'" says Shade. "But I said, 'Are we doing this glam thing or not?'" Besides, adds Jones, who hails from North Carolina, it *is* a southern predilection. "When Reese Witherspoon was on *The View*, she said that what separates a northern from a southern girl is that we monogram everything."

If there is one aspect of her fantasy pad that will "make me never move," it is Jones's much-beloved, much-used terrace with its Girlfriends' Garden. For her 40th birthday, Jones took 40 of her friends to Jamaica to celebrate. "All they had to do was pack their toiletries and show up," she explains. "And every time they returned to their suite, there was a gift and note on the bed." To thank their host, the group collectively contributed to the roof plantings, giving their hostess, she says, "something I'll remember them by forever."

Tonight, meanwhile, sitting on her terrace with a few of those friends, the champagne and gossip flowing, Star Jones feels she's exactly where she wants to be—on top of her world. "Every time I come up here," she laughs, "I feel like the Queen of New York." □

In Star Jones's closet, Jimmy Choo stilettos and Payless sandals enjoy equal rank.

THE ACCENT IS FRENCH

continued from page 251

lon filled with flaking, gilded sofas but a cherry-paneled library and a sprawling, resortlike terrace, a little slice of Cap Ferrat on the Hudson. Baird knew just what to do with that library, too, placing a dramatic back-to-back sofa in the center of it. It is highly unusual to walk into a house of this stature and be greeted by so comfortable a room, but the message is clear: This is a modern and livable house.

"This project was really different," Baird says, "because when people want European antiques today, it's usually the more casual styles they want." The Starks, however, were drawn not only to high style but to all the possibilities of fabric. They have a special appreciation for textures and trimmings, and for the drama of layering pattern upon pattern. Baird took all these variables and translated them for today.

No room is more classically formal than the living room, with its 1895 Steinway and its crystal lamps and the Louis XVI games table that Steven Stark grew up playing chess on; yet Baird mellowed its heady atmosphere with crewelwork draperies and an oak armoire.

The dining room is dominated by a spectacular 19th-century chandelier and an 18th-century limestone mantel, yet the wall panels with Chinese scenes encircling the room keep the mood playful. The master suite could have been the dressiest room of all, with its boiserie and Rococo cornice above the headboard and royal palette of gold and blue, but Baird's restrained hand grounded it in this century.

Of course, in this house one is constantly looking down. The vast needlepoint in the living room, a checkerboard of florals and scenes, is based on 17th-century Russian fragments that Steven Stark had been waiting for years to transform into a room-size carpet. The dining room is built around a Bessarabian, because, he says, "you don't see them all that often anymore." There's a wool Savonnerie in the master suite and an Aubusson in his dressing room.

And in the basement movie theater, there's a French petit point rug in one of the company's best-known and most intriguing patterns, *Leopard Rose*, which looks just like it sounds. Even in the dark, it's comforting for a Stark to know there's something beautiful on the floor. □

A SHINING LONE STAR

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arches but set back deep behind brick against the heat.

The formality of these spaces is undercut by design in several others. A small vestibule opening off the back of the conservatory is decorated floor to ceiling in applied seashells (Stern had been in Italy, where he "got into the grotto mode"). The spa, which provides a transition between the indoor lap pool and a leather-walled billiard room, is rendered as a series of nested, striped cabanas. And, thrusting out from the kitchen into a courtyard planted with crape myrtles, a cylindrical tempietto houses the breakfast room.

On the third floor, under the slopes of the slate roof, Stern has provided what Baron calls "the most magnificent workout area you can imagine." Underneath the gym equipment are Oriental rugs; two Warhol prints of Chairman Mao hang on the wall. On the second floor there is a sprawling five-room master suite, his-and-her studies opening onto a circular private terrace, and—perhaps surprisingly for such a large residence—a mere two guest rooms, in one of which the metaphorical light is always on for Stern.

> People "discover the size of the house as it unfolds, which is just how it should be," says the architect.

"When you go through a house project with Bob, you become very close to him," Frederick Baron says. "He has a deal: When he's done a house, he has the right to stay there."

In that case, we can add another superlative to this exceptional house: It is certainly one of Robert A. M. Stern's finest pieds-à-terre. Indeed, with its clever planning, top-drawer materials, venerable proportions and courageous victory over difficult scale, the house seems likely to stand the very test of time it already appears so convincingly to have stood. □

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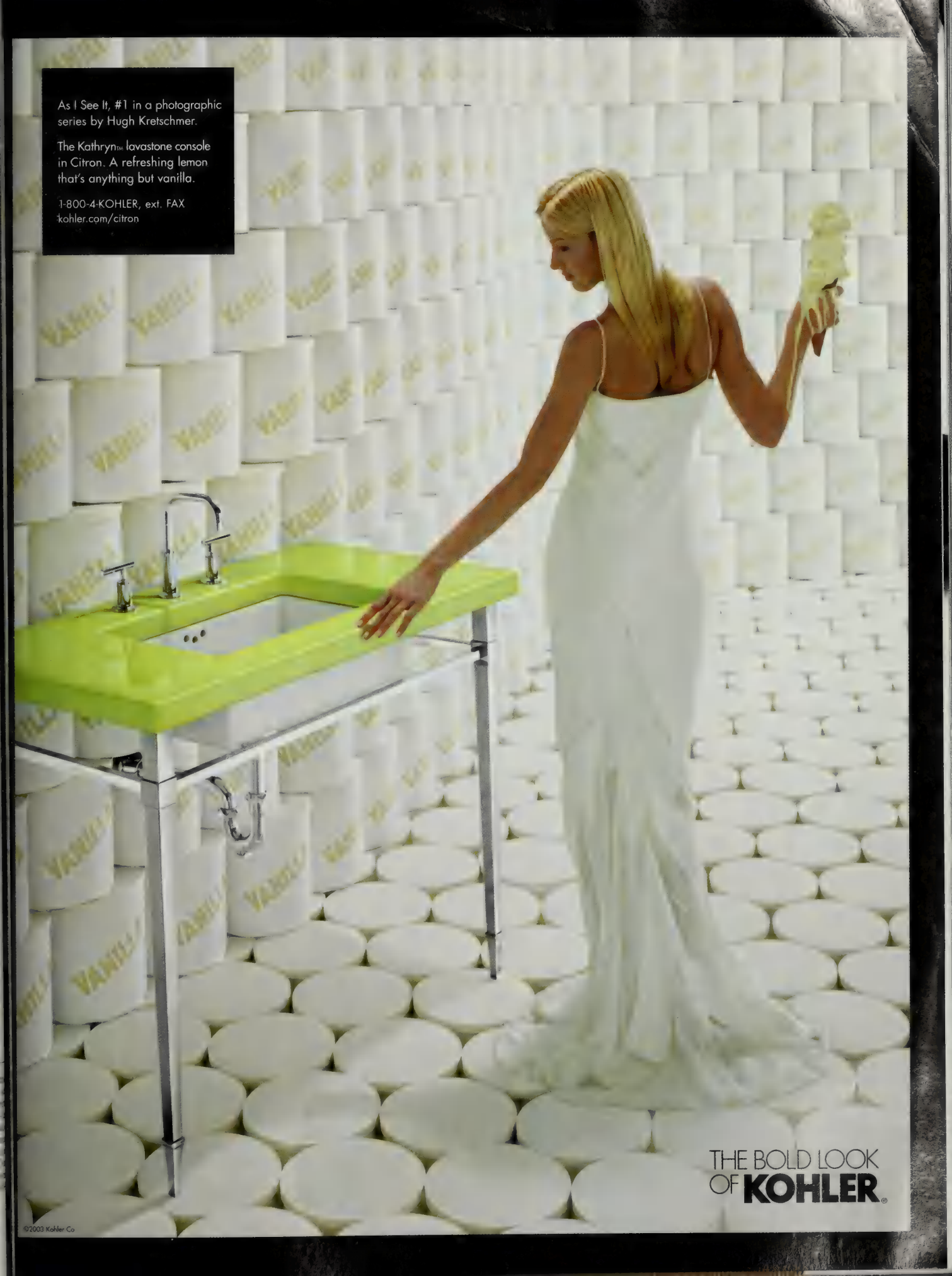
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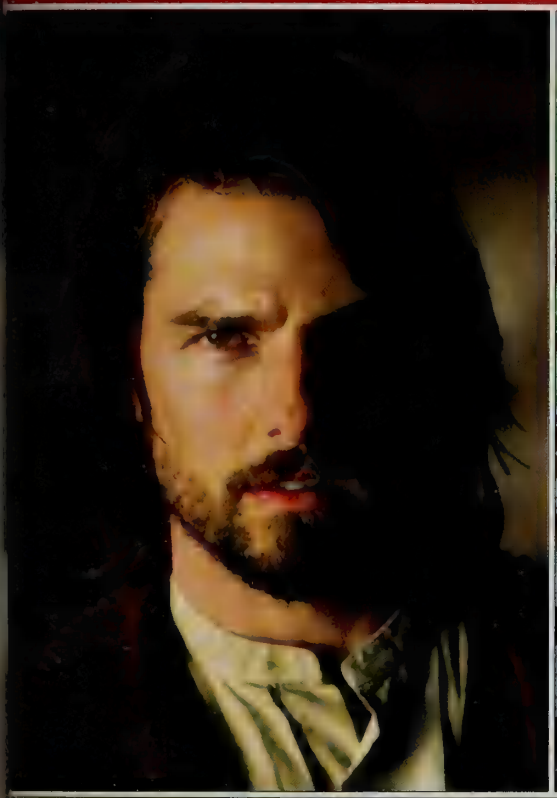
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THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

NOVEMBER 2003

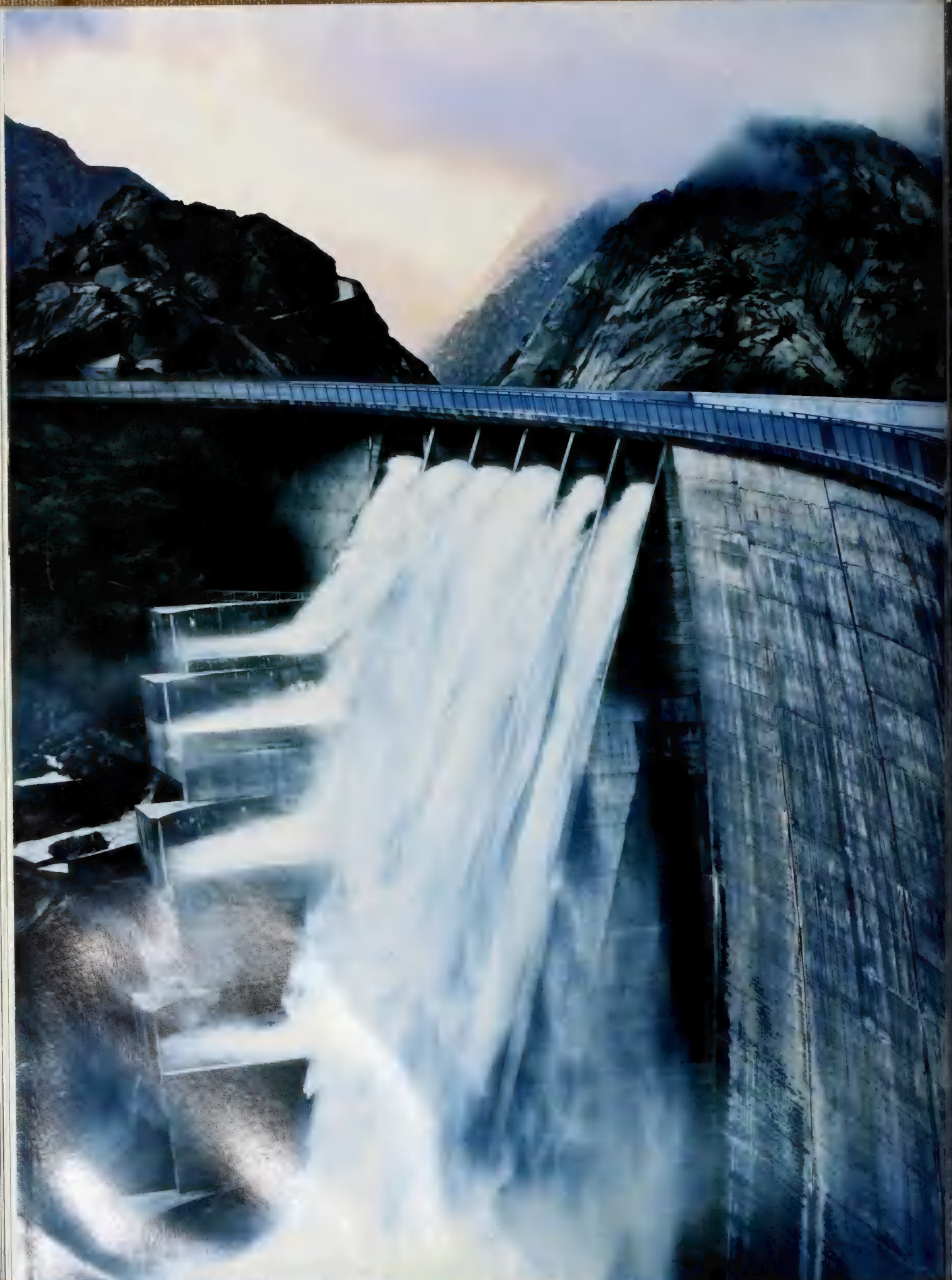
TOM CRUISE on the set of *The Last Samurai*
GIORGIO ARMANI aboard his private yacht in Saint-Tropez







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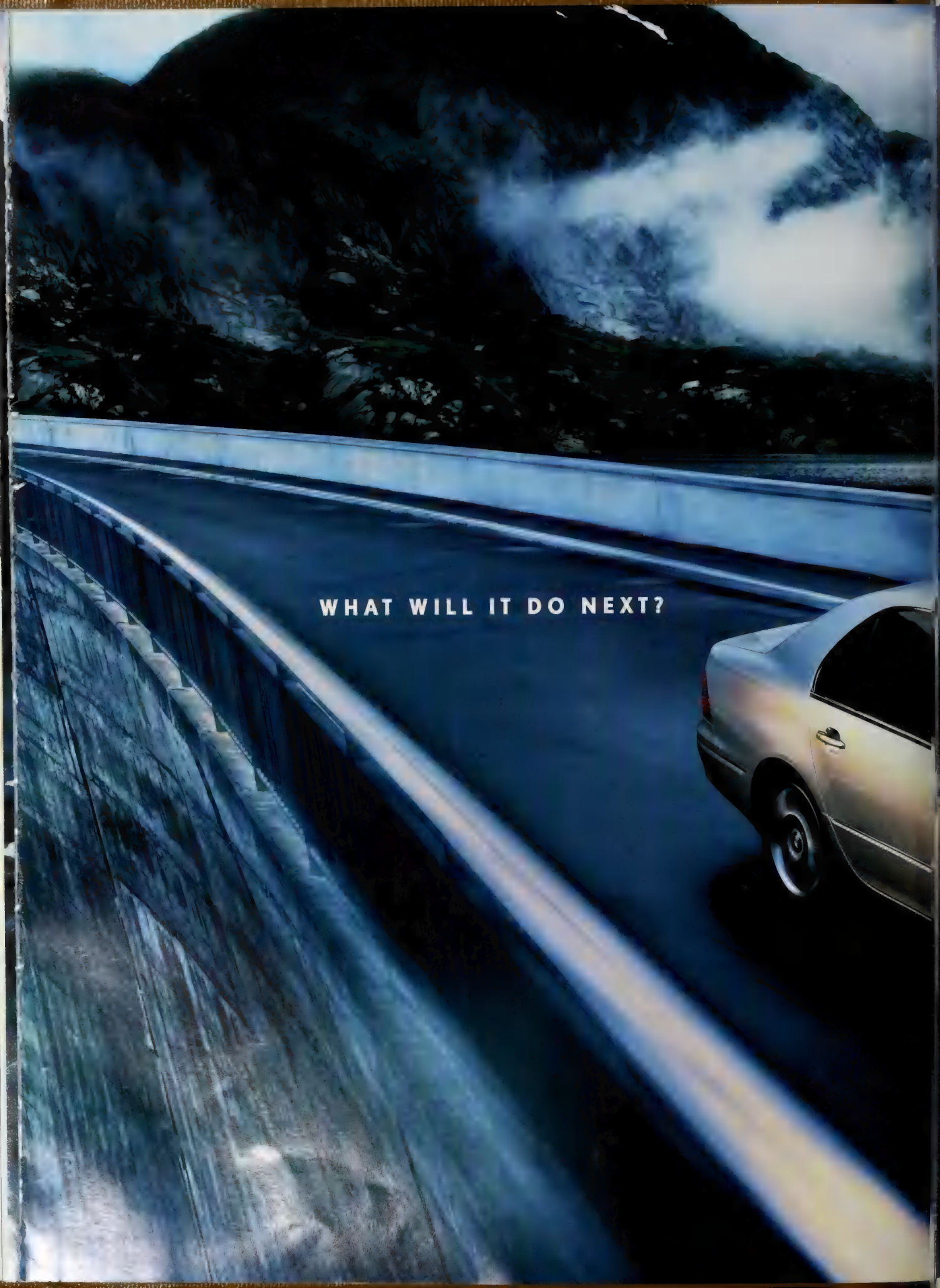


Few automobiles qualify as bona fide marvels of engineering. Yet, the Lexus LS has been earning this distinction since it first surprised critics and drivers alike fourteen years ago. The new LS 430 is no exception. In fact, it expresses the Lexus philosophy of pursuing perfection more succinctly than anything we could say here. But before you experience it for yourself, know this: It is no ordinary luxury car. It's constantly "thinking" by anticipating your needs with intuitive

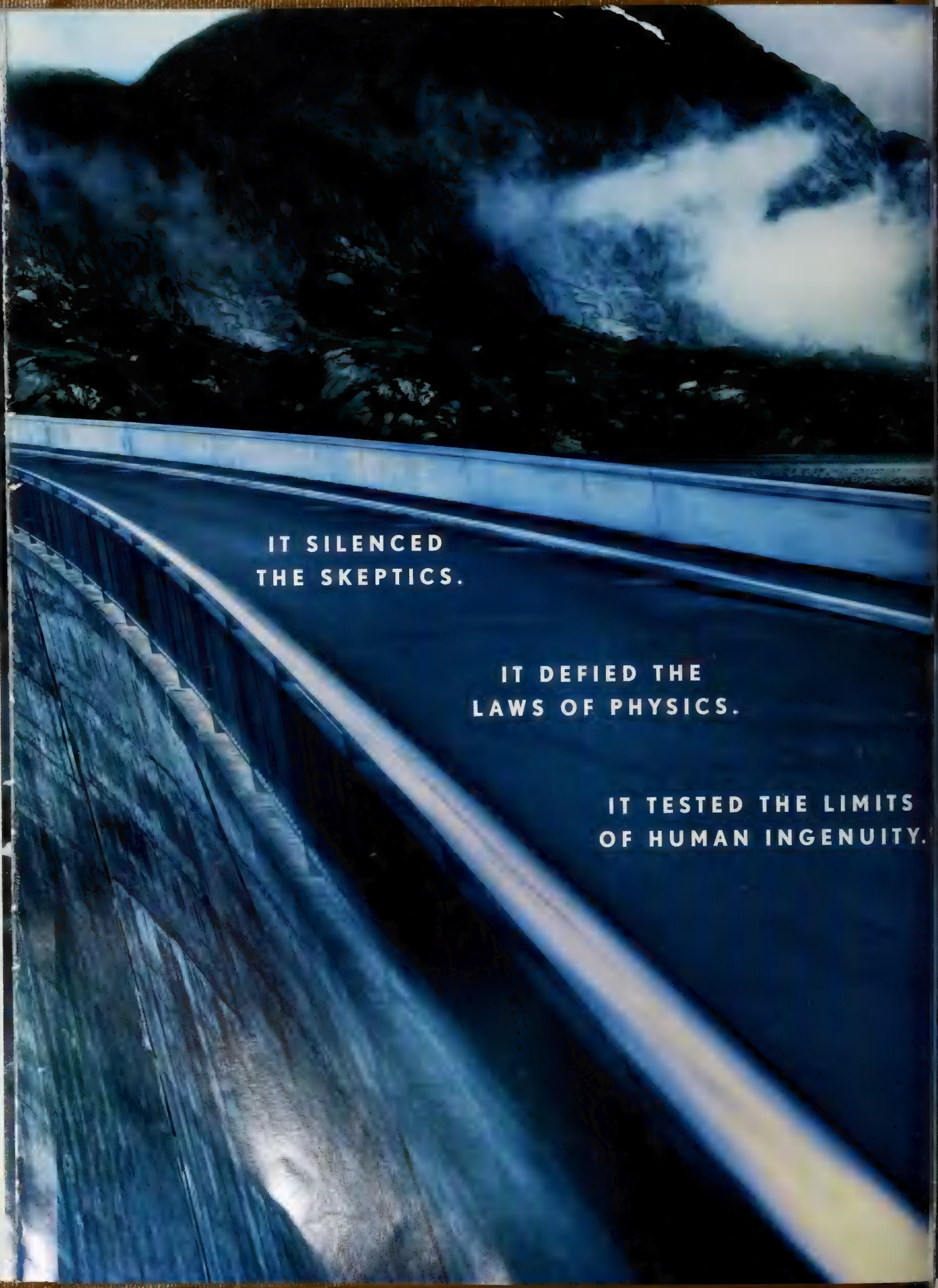


technology. Dynamic Laser Cruise Control*† sends out a signal from your front bumper that can detect the vehicle traveling in front of you – and then helps to automatically reduce your speed to maintain a pre-set following distance. An Adaptive Front Lighting System (AFS) pivots your headlights when you're turning, in order to illuminate more of the road. And a new, easier-to-use DVD navigation system* can be personalized with up to three drivers' preferences and contains over five million points of interest. It almost goes without saying that the new LS also delivers a level of luxury that caters to your every need. Most importantly, it is a pure joy to drive. A new six-speed sequential automatic transmission makes shifting even smoother, with a faster 0 to 60 time of 5.9 seconds.‡ The new LS 430. It's about monumental engineering on a very personal scale. **THE PASSIONATE PURSUIT OF PERFECTION.** LEXUS

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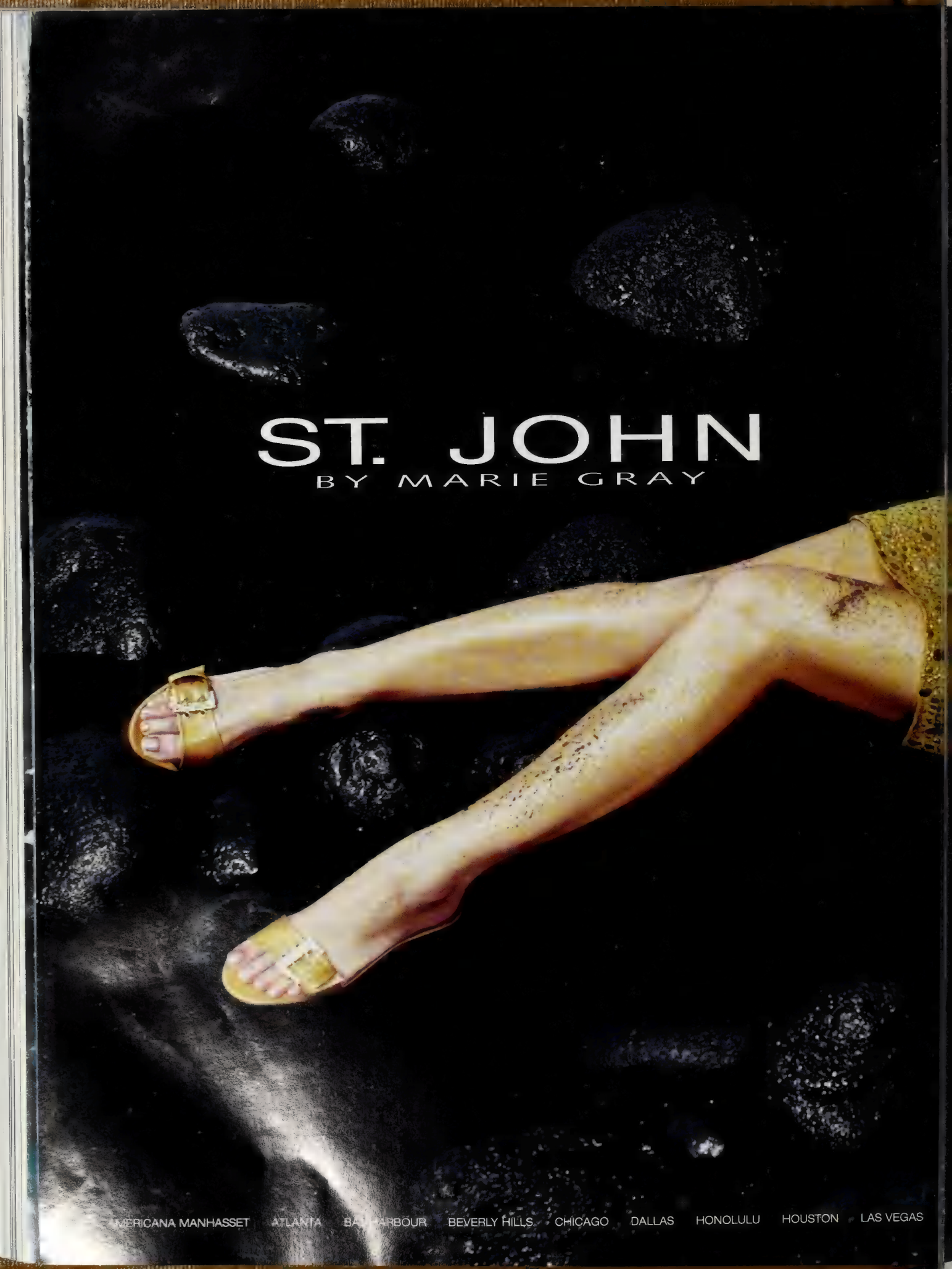
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I said (yelled!),

"BUT I LOVE THOSE..."

-ann sacks

bout a company in England, founded in 1901, whose plumbing had a timeless style
putation for quality. I was eager to add to the breadth of our plumbing collection so
the director and we agreed to meet in the Paris airport where I was passing
After a bit of confusion and terminal switching, he appeared, burdened by massive
of solid brass traditional English faucetry. Guilt waved over me as I suddenly realized
s looking for something more unique than the Victorian showe and bath systems in front of me. Just as I was making my apologies, a tattered old brochure from 1925 fell from his briefcase. From across the seating area, I saw primitive drawings of what appeared to be very simple faucets. I said (yelled!), "But I love those. Can I have those?" It happened the molds for our precious Tate had just been scheduled for the graveyard the previous week. It was fate that we intervened when we did. The molds were instead refurbished and the Tate is now one of my favorite designs in the Ann Sacks plumbing collection.

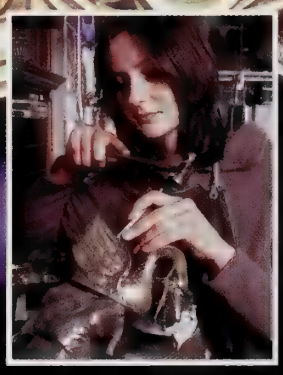
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NOVEMBER 2003





COVER: A glimpse into the world of 1870s Japan, on the set of the film *The Last Samurai*, starring Tom Cruise. Production design by Lilly Kilvert. Set decoration by Gretchen Rau. Photography by David James/Courtesy Warner Bos. See page 208.

ABOVE RIGHT: Giorgio Armani selected furniture from the Armani Casa collection to outfit the interiors of his yacht, *Mariù*. Photography by Scott Frances. See page 232.

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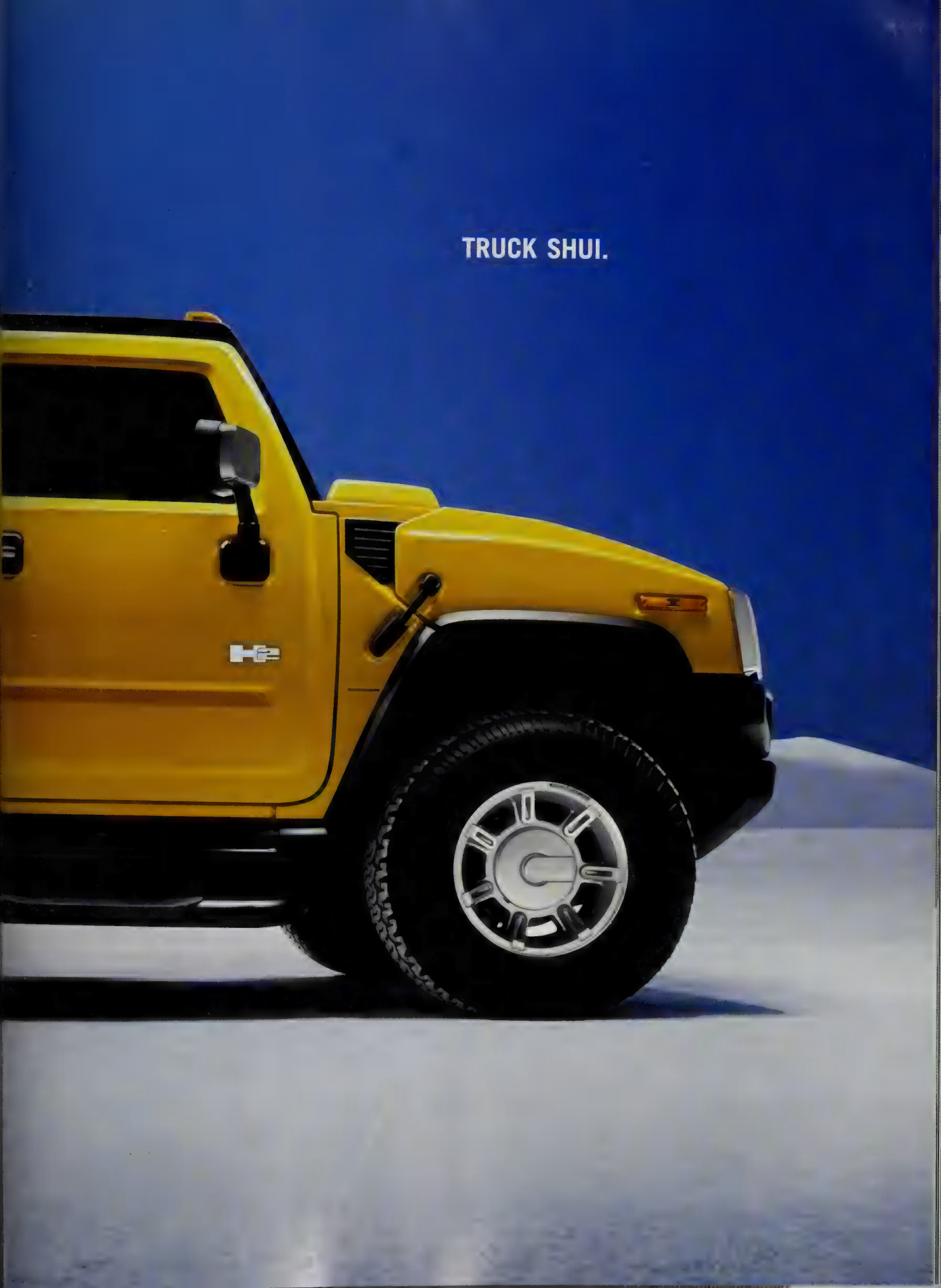
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Left: A staircase in New York's recently renovated mayoral residence, Gracie Mansion, built in 1799. Interior design by Jamie Drake. See page 258.

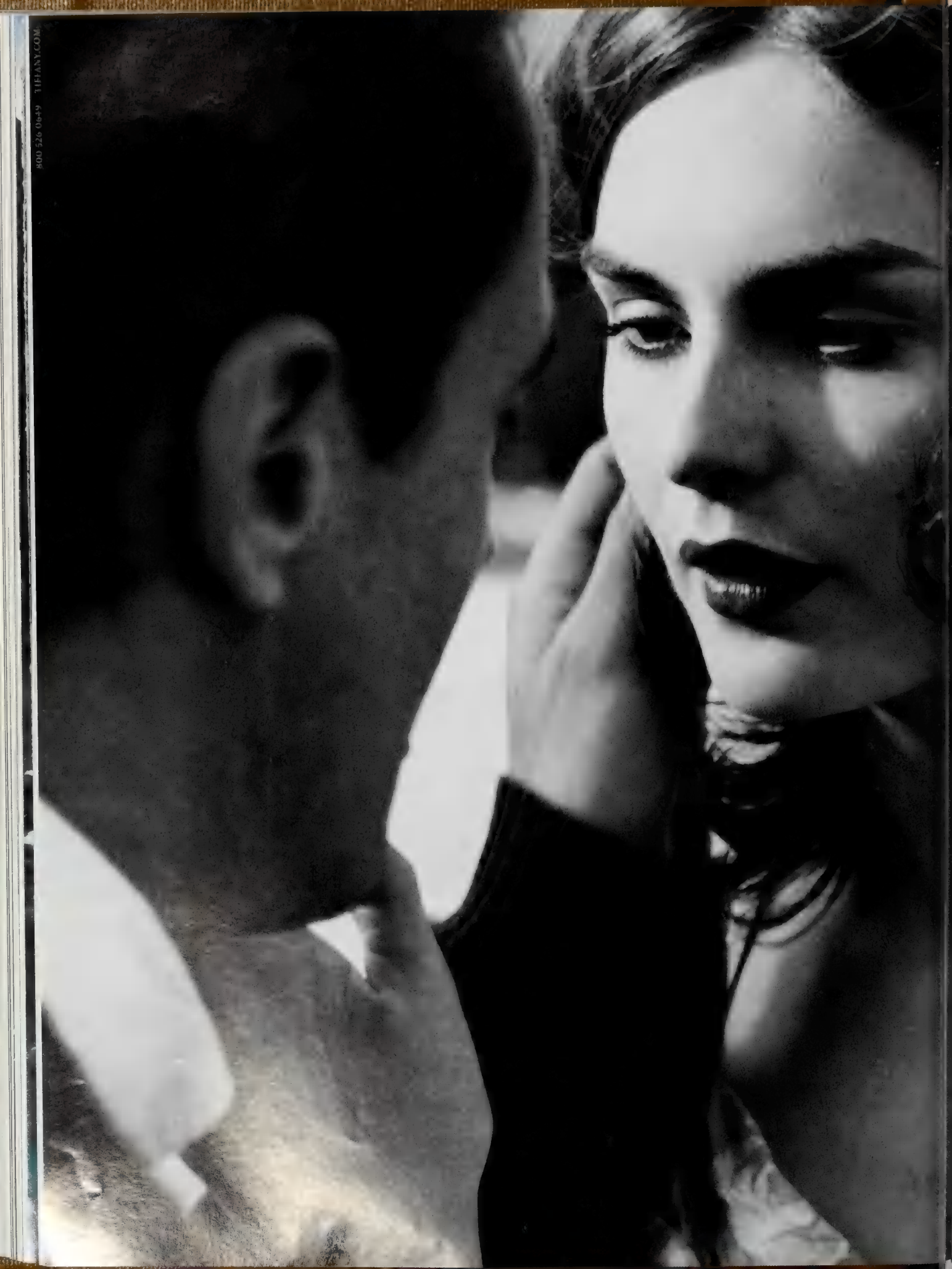
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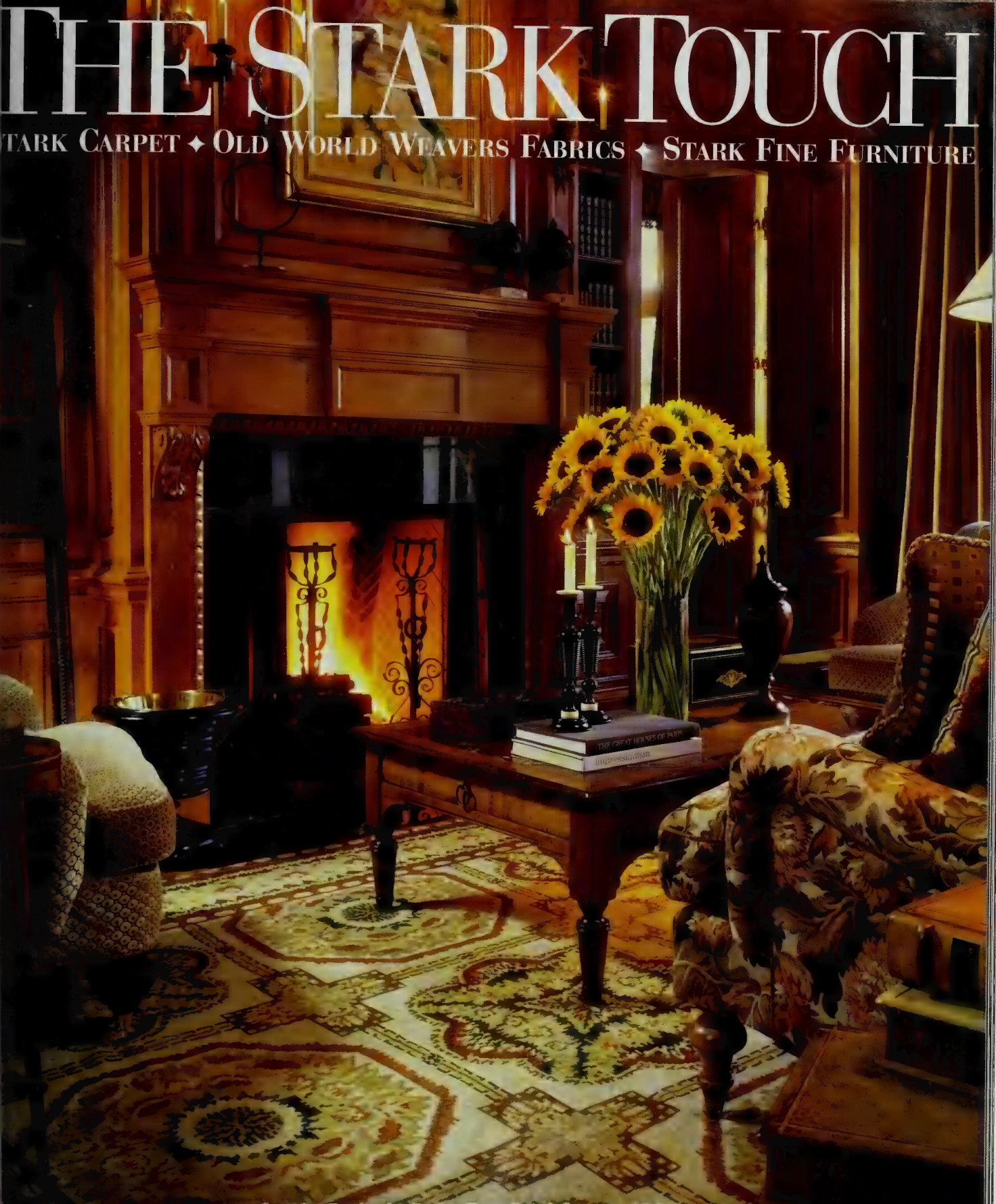
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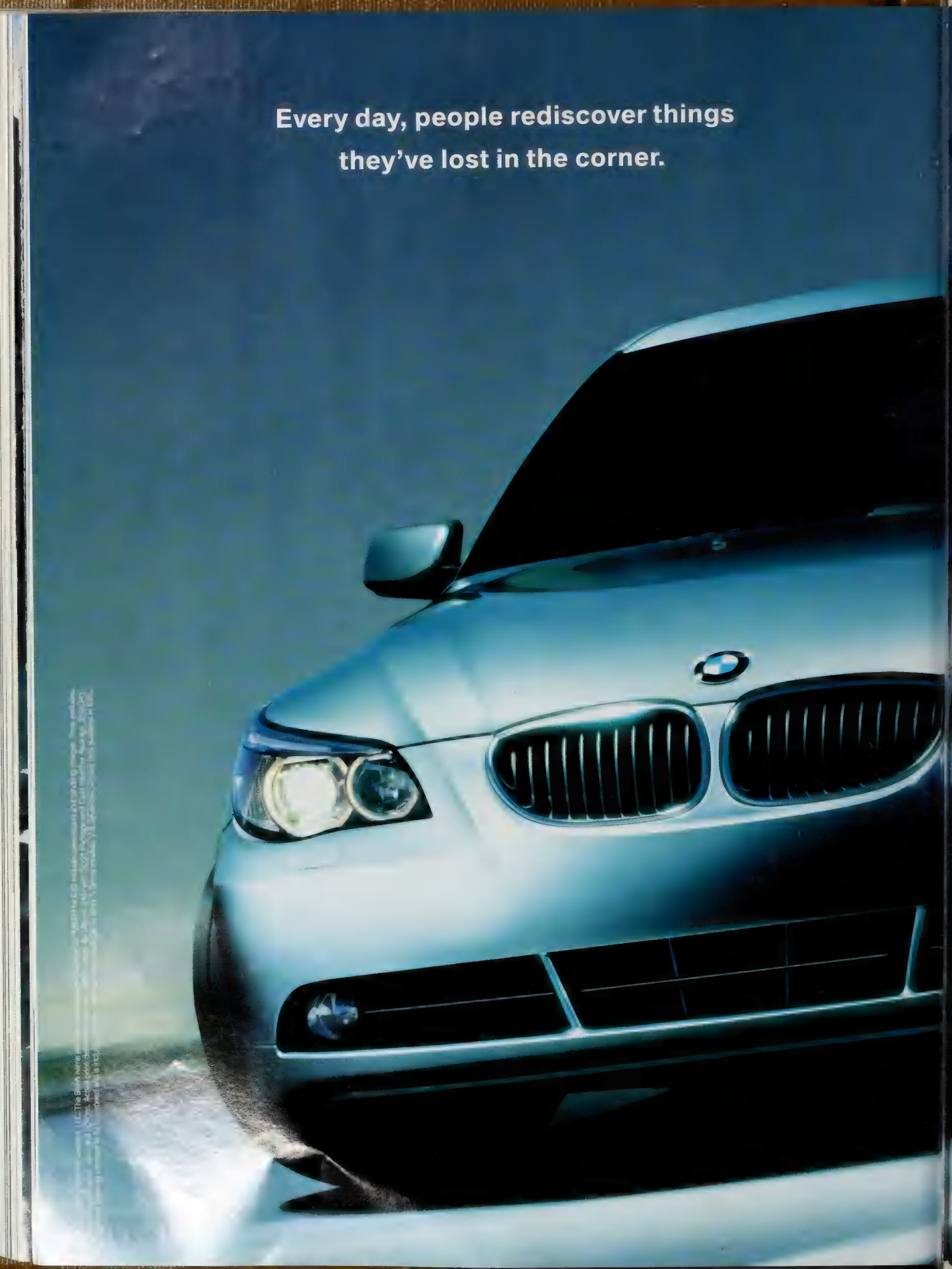


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I am an interior architecture and design student who has been reading your magazine for some time now. I'd just like to thank you for not sticking to one realm of design and bringing excellence to every issue you produce. I'm 20 years old, and it's nice to find a magazine that is appealing to my taste as well as my mother's. The other students and I agree that your magazine conquers all others.

—Sally M. Kuchar
Berkeley, California

PASSAGE TO INDIA

Wow. "The Stuff of Fairy Tales" (July 2003) indeed. What a fabulous spread, in terms of both the photographs and the design. I would like to add a belated thank-you for the article on Udaivilas (April 2003). We worked for years on that project, but it honestly just flew past. When we saw it in print, it hit home that it was finished. Thank you to photographer Erhard Pfeiffer and writer Dena Kaye for capturing it so beautifully.

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CONSPICUOUS CONSUMPTION

Normally I let my mother have my *Architectural Digest* issues after my kids (the resident interior design critics) have rendered their opinions on the contents. However, the August 2003 issue is a wonder from cover to cover and will stay home with me. Sorry, Mom!

Jeanne R. Roll
Belle Haven, Virginia

INTERNATIONAL LANGUAGE

My godson in France learned English through your magazine. He is now a very good architect in Paris, and he still reads the magazine with great reverence and pleasure, as do I. I used to work for an architect in New York. He always said that *Architectural Digest* was the only magazine of its kind worth his time. I agree.

Françoise Dubrulle
Lakewood, Washington

DESIGNERS' OWN HOMES

Thanks to the 10 designers your staff chose and the writers who masterfully presented their stories in the September 2003 issue. Readers were able to observe the magic that is interior design. We now know that the training and nurturing at some time in their lives allowed each one of them to give back so much beauty to a world hungry for texture, aroma, color and the effect of the architectural wand.

J. Stone
[illegible]on, New York

PLEASANT READING

I especially appreciated receiving the April *Architectural Digest*. I found it most thoroughly enjoyable and well worth a read. I was so pleased.

Allan Walsh
Brooklin, Ontario, Canada

READER'S SUGGESTION

I have always enjoyed your beautiful magazine. I very much would like to see your designers meet the challenge of decorating a small, modest house (like mine) whose owners may have a limited budget. The pages of your publication obviously reflect the tastes of people of means. I would like to see some designers come up with some equally stunning home designs for those of us who admire a beautiful environment around us.

Mary Pichette
Carson, California

ON THE SET OF *LEGALLY BLONDE 2*

Kudos to *Architectural Digest* for the amazing coverage of the *Legally Blonde 2* set in your July issue (Set Design). As so often happens, the apartment was barely visible in the movie. K. C. Fox combined the exact balance of cozy furnishings and visual pop that I want for my own living room. I especially loved the white ottoman but was afraid I'd never find one exactly like it. Luckily for me, I snapped up the actual movie prop from an online auction. Now I only need to find the maker of that dot wallpaper and get my decorator to have some pink, green and blue circles cut.

Karen Smith
Little Rock, Arkansas

PHOTOGRAPHER ERHARD PFEIFFER

The exotic homes around the world in the August issue were outstanding, but Erhard Pfeiffer's photographs were the most stunning I've seen in a long time. Essence and atmosphere were captured with clarity and an eye for beauty. If he delivers like this, it's worth it to send him around the world.

Karsten Topelmann
Ephraim, Wisconsin

continued on page 48



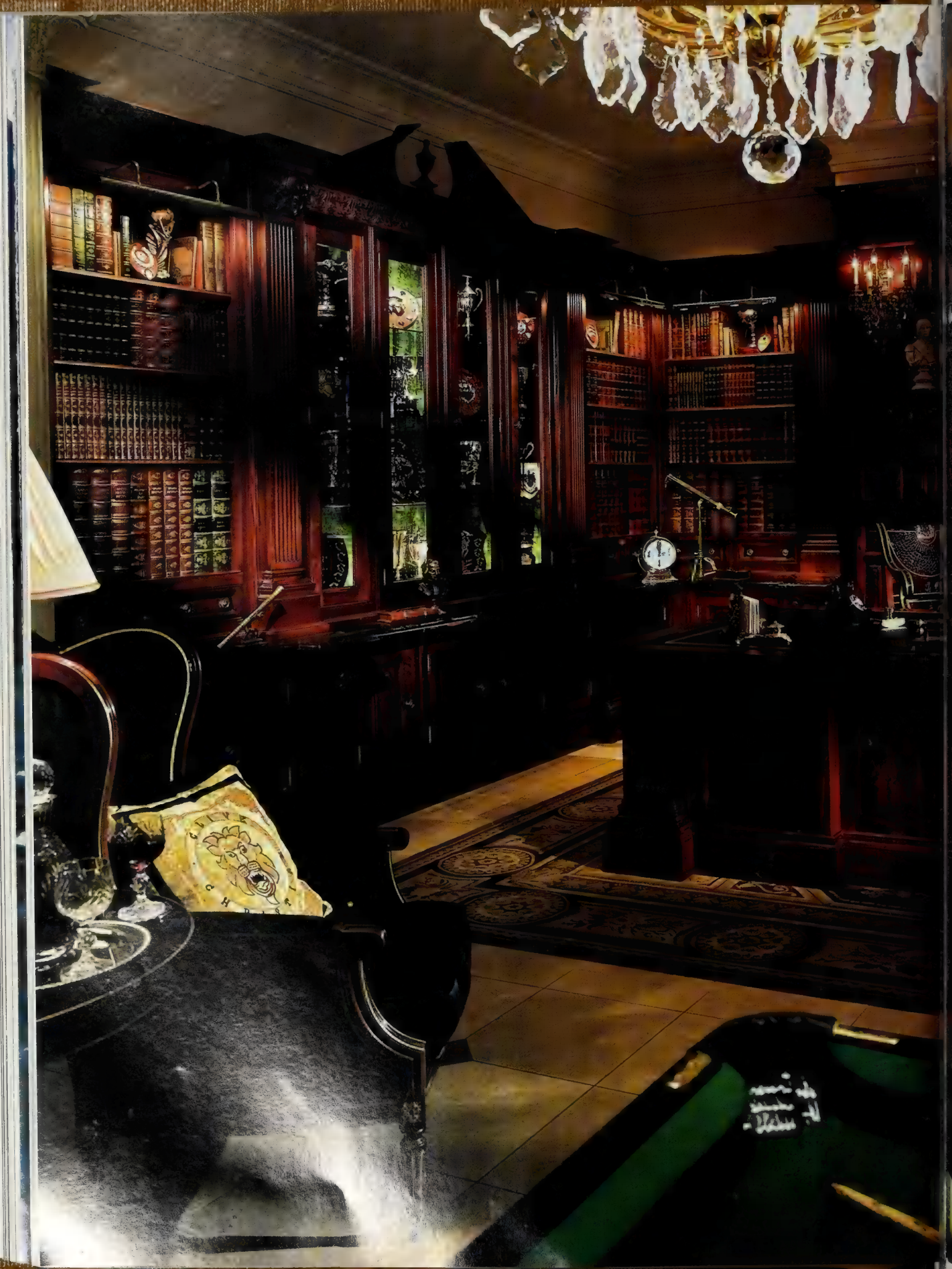
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Clive Christian

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Sussex *Handcross* 01444 401 277
Lancashire *Leigh* 01942 601 003
Nottinghamshire *Nottingham* 0115 939 9197
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Kent *Tunbridge Wells* 01892 619 550
Birmingham *Sutton Coldfield* 0121 352 0343
Yorkshire *Harrogate* 01423 701 492
Gloucestershire *Cheltenham* 01242 243 731
Surrey *Weybridge* 01932 848 428
Channel Islands *Jersey* 01534 746 506
Scotland *Edinburgh* 0131 557 2529
Scotland *Glasgow* 0141 332 8989

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Holland *Goes* 0113 235 242
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Israel *Tel Aviv* 03 518 2501
Spain *Marbella* 952 808 402
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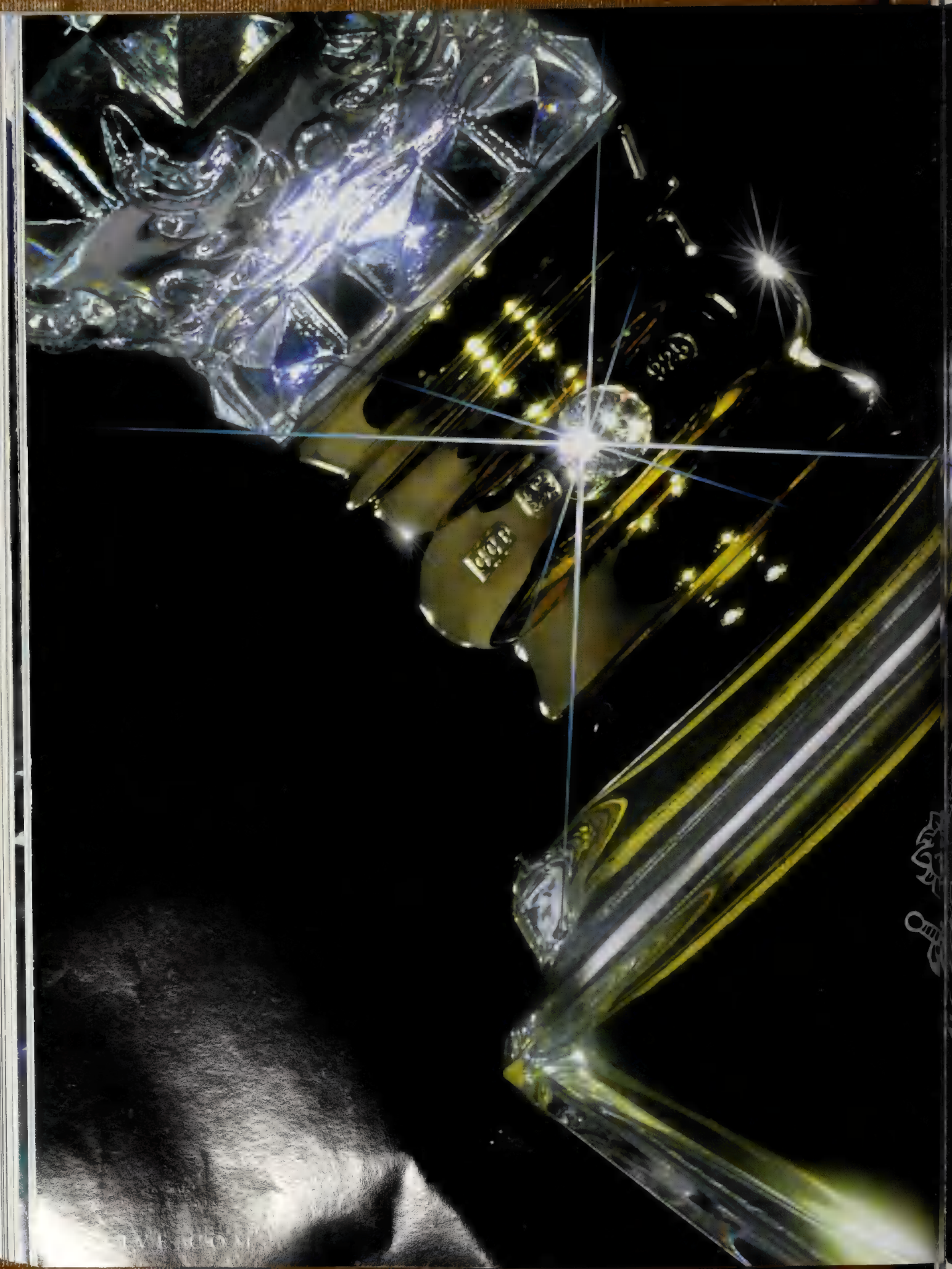
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Connecticut *Greenwich* 203 629 9417
California *Beverly Hills* 310 854 3862
California *Laguna Niguel* 949 831 3571
California *San Francisco* 415 522 1910
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D.C. *Washington* 202 314 5700
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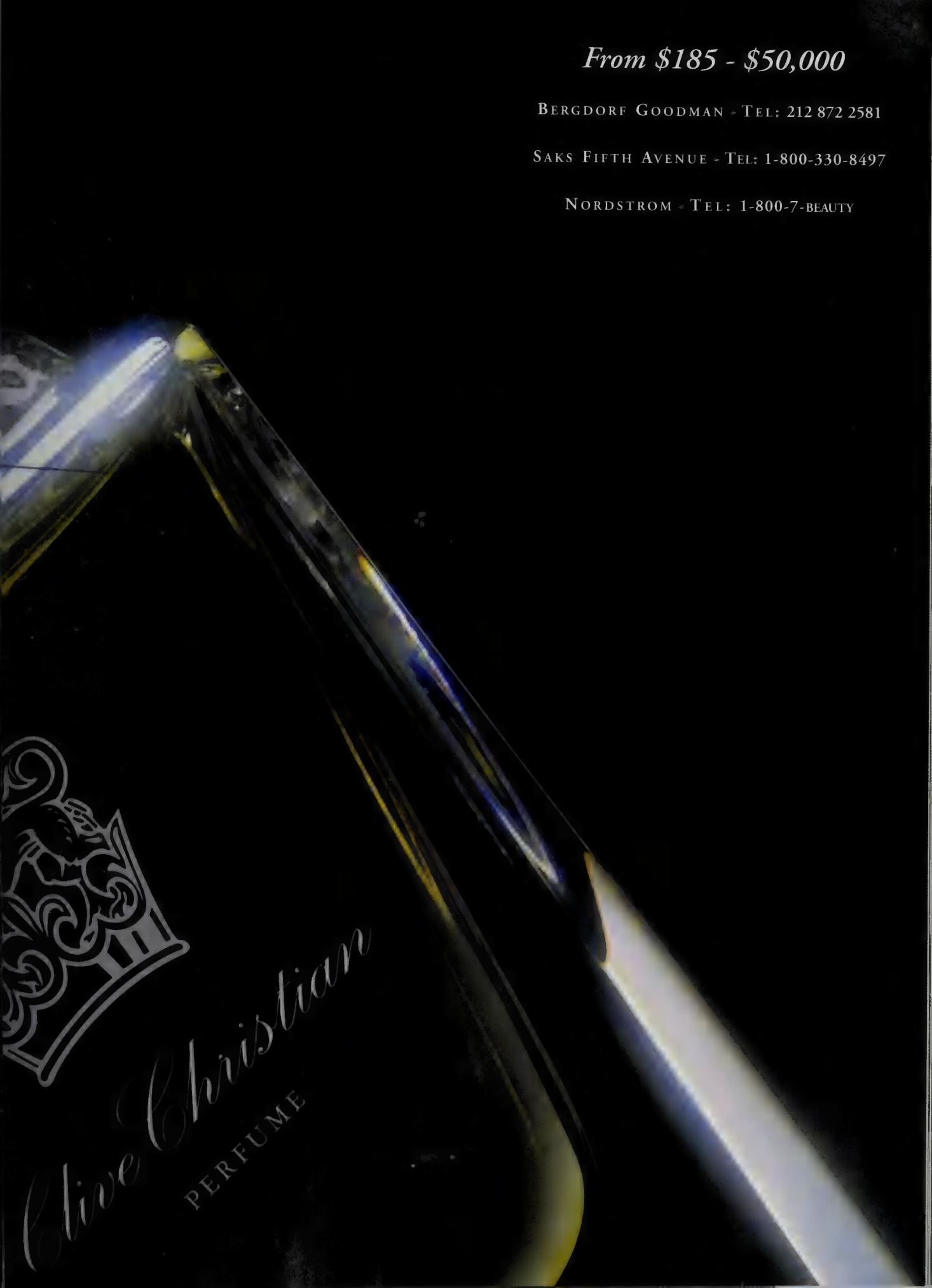


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continued from page 42

BRINGING THE OUTSIDE IN

I have just finished my latest issue of *Architectural Digest* (July), and after enjoying the excellent piece on boutiques and antiques shops in the Berkshires ("Shopping: Arthur Dunnam in the Berkshires"), I was also interested in the set design for the movie *Legally Blonde 2*. When architects and interior designers remember that simple and colorful interiors can bring an uplifting mood to where one lives, the point is well taken. Designers want residents to feel they can bring the outdoors in. In Minnesota we must retire to the inside in the colder months of winter. Having colorful and well-lighted interiors is very important.

DONALD MODEEN, JR.
RICHFIELD, MINNESOTA

"*Architectural Digest* introduces me to aspiring designers belonging to my own generation."

TOMORROW'S TALENT

As a 15-year-old aspiring interior designer, I often feel rather unique. Because my friends do not share my passion for fine design, I had convinced myself that there simply were no young people in my age group with whom I could share my interests. However, after reading Taylor Whiting's letter in your September issue, I realize that this, thankfully, is not so. I have always depended on *Architectural Digest* to unite me with talented designers around the world, providing me with endless inspiration. I now realize that I can count on *Architectural Digest* to introduce me to budding designers belonging to my own generation. This connection has given me inspiration and personal fulfillment beyond any I could ever have imagined. Thank you.

BARUCH SHEMTOV
NEW YORK, NEW YORK

ESTATES FOR SALE

I always go immediately to the Estates for Sale section, as it always brings me the greatest dreams. So you can imagine my disappointment when I did not find this feature in the July issue. I hope this was a onetime fluke and I can look forward to seeing fabulous properties for sale in the near future.

MICHAEL J. ESTES
SAN ANTONIO, TEXAS

HOUSEHOLD OBJECTS

On my first trip to France, in 1974, I brought home to my friends and my mother the small glass lemon squeezers that Jean Bernard Hebey disdained ("Design Notebook: Toasting the Everyday," May). One friend has been using hers for almost 30 years now. When my mother died in 1998, I found hers in her kitchen, and I promptly repossessed it. Unlike the larger orange size, they still aren't common in the United States. Our family did have a Dazey ice crusher, an Electrolux and a Radiola fan. Thanks for an entertaining article.

DAYNA GRANT NORRIS
NEW YORK, NEW YORK

A LONG DAY'S JOURNEY

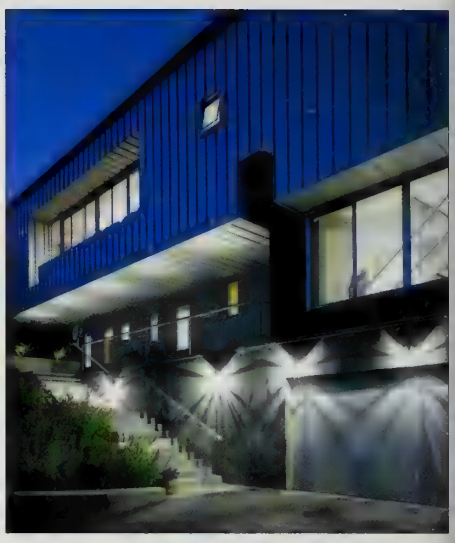
As an interior designer in Ireland who is just starting up, I absolutely enjoy your magazine. However, I can't get it in Ireland, and I have to go to great lengths to get it. I usually get it from London, but I recently bought it in Rhodes, Greece, while on holiday. I think this must be the farthest anybody has traveled to get it.

MARION ORMOND
CORK, IRELAND

JEWEL TEA COMPANY CHINA

I read with interest your article on Jewel Tea china (Collecting, June), because I inherited more than 80 pieces of Haviland china from my grandmother, who was born in 1865. She obtained the pieces from the Jewel Tea Company, whose representative came periodically to her home.

DORIS HILL WILLHITE
KANSAS CITY, MISSOURI



ALL IN THE FAMILY

I have had a subscription to your magazine for many years, starting when my family lived in London and continuing after we moved back to the United States. I so enjoyed your May issue that I shared it with my son. It is not often that a 15-year-old boy will take the time to carefully page through a magazine of this size and bring it to the attention of his peers. Of course, he found the classic automobiles and motorcycles particularly interesting, but he was also amazed by the architecture and furniture and jewelry design. Thank you for all these years of beautiful photos and interesting design ideas.

DEBORAH KRUKOWSKI
BALTIMORE, MARYLAND

STATE OF THE ART

A photograph of the drawing room of Oprah Winfrey's Indiana farm ("The Professionals: Anthony P. Browne," April) highlights a most disturbing feature: an on-frame light shining directly on Harry Roseland's *To the Highest Bidder*. Damaging light is bleaching out a painting that movingly captures an important moment in African American history. I respectfully suggest Ms. Winfrey seek an art consultant. I am a historian of interior design, and I always travel with the latest issue.

MARK HINCHMAN
BANGKOK, THAILAND

editors invite your comments, suggestions and criticisms.
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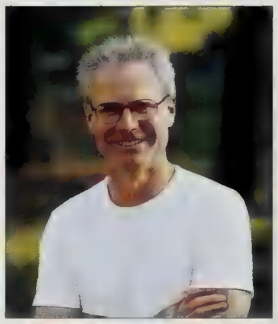


Not long ago a reader wrote in and expressed to us her great displeasure over our special Hotels section. "I look at travel magazines when I'm planning a trip," she wrote, noting that she turns to us to learn about homes—and not hotels—from around the world. My reply was simple: that interesting design exists everywhere and is by no means limited to residences. The projects we feature are varied, but the criterion we use to select them is also simple. Each one—whether it's a residence, a museum, a garden, an automobile, a movie set or a hotel—must stand out from others in some way. To exclude hotels and resorts from the mix would be doing our readers a disservice, because we all like to stay in really attractive accommodations. I encourage you, just as I encouraged her, to get travel information from travel magazines, especially *Condé Nast Traveler*. But keep looking in these pages for interesting interiors—wherever they happen to turn up.

***Paige Rense**, Editor-in-Chief*



WENDY MOONAN ("Manhattan Masterwork," page 240). "I've known David Easton for 25 years," says contributing writer Wendy Moonan. "This apartment has one of the quietest, most sensitive palettes of any decorating job I've seen him do." Located in what she calls "one of the best-run, most expensively maintained and most difficult buildings to get into in New York City," the penthouse, which overlooks Central Park, is owned by a couple with an art collection ranging from Cézanne to Picasso to Diebenkorn. Moonan, an avid traveler and antiques columnist for *The New York Times*' Weekend section, notes that "it's a privilege to be able to buy an apartment there. They bought a floor."



GORDON BEALL ("Historic Architecture: Virginia's Gunston Hall," page 108). Washington, D.C.–based photographer Gordon Beall stepped back in time to shoot Gunston Hall, built in 1759 for George Mason, whose Virginia Declaration of Rights laid the groundwork for the Declaration of Independence. "The great majesty of the place is the light that comes in," he says of the Virginia residence, now a museum. "Back in the good old days when homes had no electricity, they were built with these huge, beautiful windows so people could see what they were doing by daylight. The yellow parlor has a wonderful window and is spectacularly bright."

PHILIP NOBEL ("Plainly Stated," page 296; "Identified Flying Object," page 118). "Both houses are about art versus architecture," contributing writer Philip Nobel says of Graham Gund's own Massachusetts house and an unbuilt Santiago Calatrava invention. "In Gund's case, the architecture's keeping a lid on the art. With Calatrava, the house itself is the art." Nobel is working on a book about the redevelopment of the World Trade Center site.



JOSEPH GIOVANNINI ("Yachts: Style at Sea for Giorgio Armani," page 232). Architect and contributing writer Joseph Giovannini found his sea legs for an interview aboard Giorgio Armani's yacht, *Mariù*, off Saint-Tropez. "No detail is left undesigned," he says. "Armani even reserves the prow of the boat for the crew, so they can tan." Giovannini, the architecture critic for *New York* magazine, also reports that he found the fashion designer "very enthusiastic and spontaneous. He helped the photographer move furniture around in his bare feet. He said he wanted to get it right the first time—and the last. He told me that the boat would never be photographed again."





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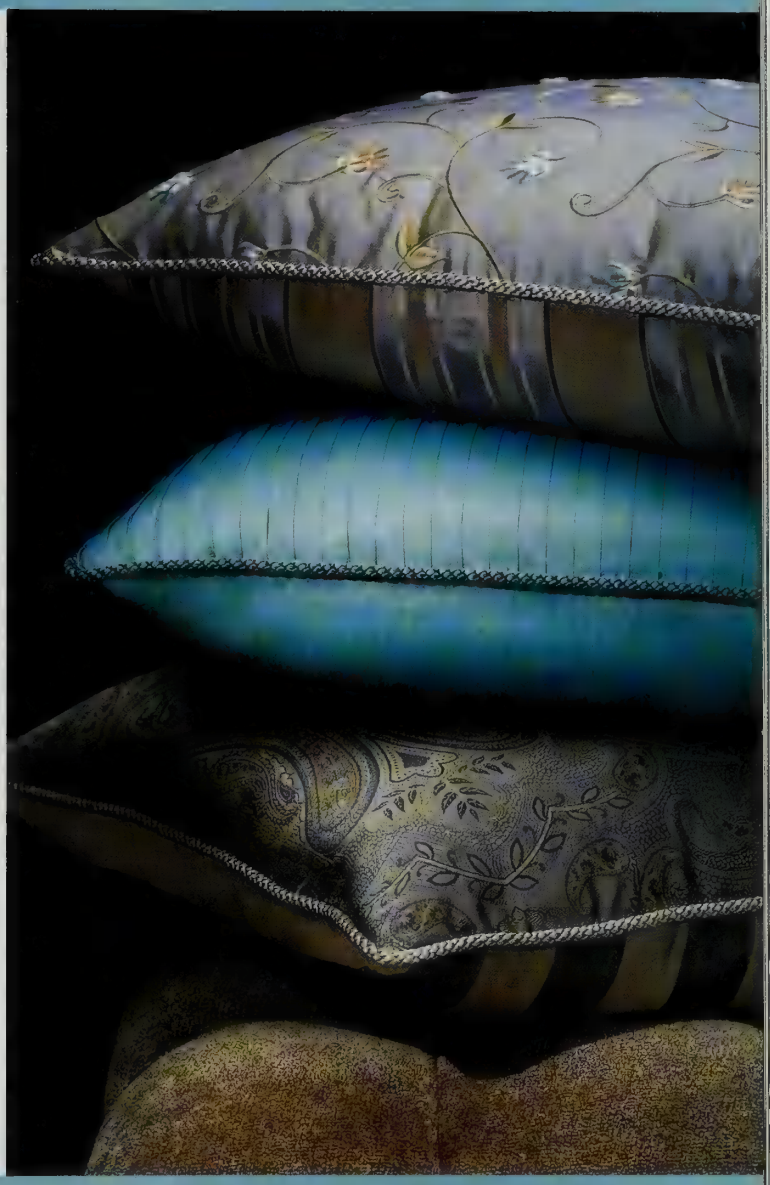
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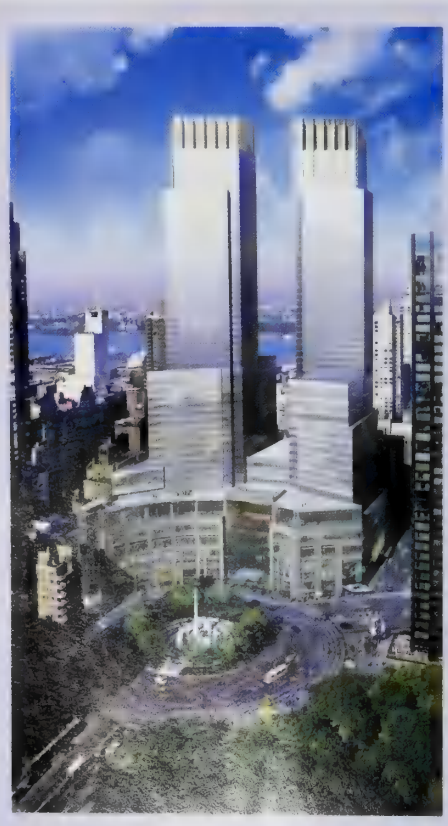
Architectural Digest recently hosted the annual fête for Emmy® nominees in the Art Directors and Set Decorators peer group of the Academy of Television Arts & Sciences in Los Angeles. Just as these behind-the-scenes stars of the TV industry provide atmosphere, context and character with their creations, the restored mansion of silent film great Norma Talmadge and a 1938 **Buick** Y-JOB concept car set the stage for a round of applause for this year's candidates for television's highest honor.







SCENE MAKERS (LEFT TO RIGHT): *ALIAS* SET DECORATOR KAREN MANTHEY, ART DIRECTOR CECELE DE STEFANO AND PRODUCTION DESIGNER SCOTT CHAMBLISS, WITH THEIR NOMINEE CERTIFICATES, ARE CONGRATULATED BY ATAS CHAIRMAN BRYCE ZABEL. A CLASSIC BUICK GRACED THE ENTRY TO THE ESTATE. PRODUCTION DESIGNER JOHN SCHAFFNER, AN EMMY NOMINEE FOR *FRIENDS*.



Views of Central Park

This Fall, Architectural Digest presents the highly-anticipated One Central Park design exhibit at the new AOL Time Warner Center on Columbus Circle in New York City–a mixed-use project that will house Jazz at Lincoln Center, world-class shopping, restaurants and luxury condominium residences. An ensemble of 23 designers, all from the prestigious AD 100, created original room settings for two condominiums (more than 3,000 square feet each) dubbed "Rooms With a View of Central Park" for their sweeping views. The exhibit will be open to the public for three weeks. The $50 ticket price benefits the Central Park Conservancy, Design Industries Foundation Fighting AIDS, and the Juvenile Diabetes Research Foundation.

October 23-November 15, 2003
Monday-Saturday
12:30-5pm

For more details or [illegible] Telecharge at (212) 239-6200 or visit www.telecharge.com

Art Worth Walking About

The 9th annual ARTWALK NY, to benefit the Coalition for the Homeless, will include a Peter Jennings interview with honoree Yoko Ono, curator-led walking tours of artist studios, an awards dinner, a gala reception and live and silent auctions. The auction will include works by more than 100 artists. A **Schonbek** chandelier, such as the limited-edition Artemis, will be offered in a special luxury lot.



Saturday, October 25, 2003

12pm: Interview at Cooper Union's Great Hall

2pm: Curated Walking Tours

6:30pm: Dinner and Live Auction at National Museum of the American Indian

8pm: Gala Reception and Silent Auction at Tribute

For information or tickets, call (212) 608-5999.

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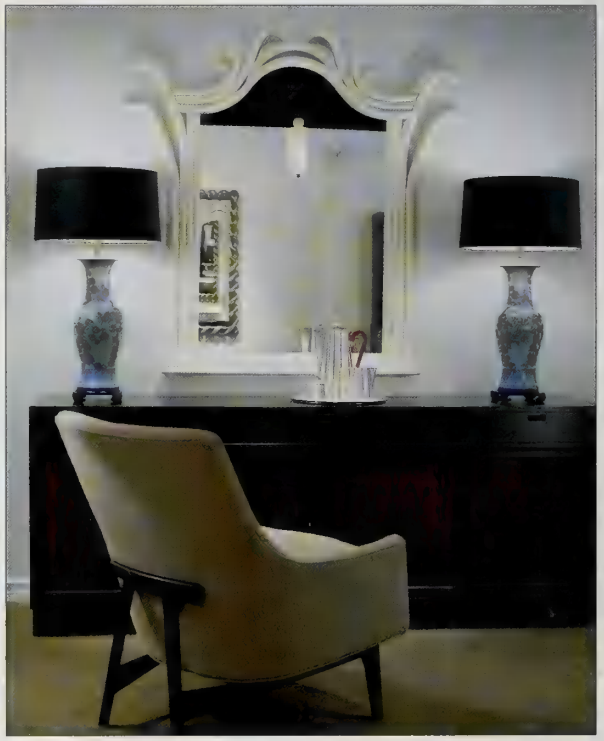
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Designers Discover Design

Our Editors Present Designers' Favorite Sources

A Modern Mix in New York





After 11 years of working on Wall Street, Evan Lobel decided that that was plenty. He had developed a passion for 20th-century furniture while decorating his own loft and, in 1998, opened **Lobel Modern**. Along with midcentury classics (above right), he stocks "fashion-forward pieces" that keep designers coming in to see the "next big thing." **Stephen Shadley** (above, in the shop) has bought pieces by Edward Wormley and is always interested in any Karl Springer items Lobel has. "He has a great enthusiasm for what he shows, and it's contagious," Shadley says.

Lobel Modern
207 W. 18th St.
New York, NY 10011
212-242-9075



Holly Hunt

Chicago-based **Holly Hunt** (312-329-5999) is introducing several pieces of furniture and lighting that are defined by the minimalist lines she's known for. "It's a modern mix of style and materials," Hunt says of the line, the new Studio H Collection, which is crafted entirely by local artisans. The aptly named X Base console (left) has a top veneered with macassar ebony on a mahogany frame.

continued on page 5







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Pint-Size Finds

"You can literally go in, buy 20 gifts, and they'll all fit in one shoe box," **Hilary Heminway** says of **Douglas J. Howard Antiques**. The Connecticut shop specializes in "smalls, as they're called in the antiques world," says Howard, who stocks everything from a six-inch-tall Dutch tea caddy (right) to decorative snuffboxes to a Victorian baby's rattle. "Everyone thinks you have to decorate around large pieces," says Heminway (left). "Why not decorate around Queen Victoria's thimble?"

Douglas J. Howard Antiques, 147 Water St. Stonington, CT 06378; 860-535-0460



Yin & Yang

Easy Armchair

Muléh, 1831 14th St. N.W. Washington, DC 20009; 202-667-3440



The boxy, open frame of Philippine furniture designer Kenneth Cobonpue's Yin & Yang Easy armchair caught the eye of José Solís Betancourt, who spotted it at a favorite local shop, Muléh.

continued on page 6

PHILIPS

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Designers Discover Design

Nantucket Lightkeepers





I used to live on Nantucket, so I'd drive by all the time," **Twanette Tharp** says about **Val Maitino Antiques**. "You see different things each time you go." Tharp (above right, in the shop) mainly purchases hand-made Colonial-style light fixtures—"They work well with New England architecture"—but has also been captivated by their nautical pieces, ranging from old ship lanterns to compasses. The shop, family-owned for more than 40 years, also carries decorative accessories and English and American antique furniture, but it is best known for its lighting. "It's made for Nantucket," says co-owner Clare Maitino. "It's made to withstand the elements."

Val Maitino Antiques, 31 N. Liberty St.
Nantucket, MA 02554; 508-228-2747



Flights of Fancy

Design firms, such as **Bierly-Drake**, have long known New York's **Agostino Antiques**, owned by Sal Trupiano, as a source for 18th- and 19th-century English and Continental furniture. Along the way, the shop began offering high-quality reproductions of some favorite finds as a means of archiving them. Recently Trupiano has added to his stock of reproductions by offering about 50 pieces that are made in the style of 18th-century French mounted Chinese porcelains. Designs include vases and urns, parrots mounted as candlesticks (left) and Fo dogs.

Agostino Antiques, D&D Building, 979 Third Ave.
New York, NY 10021; 212-421-8820

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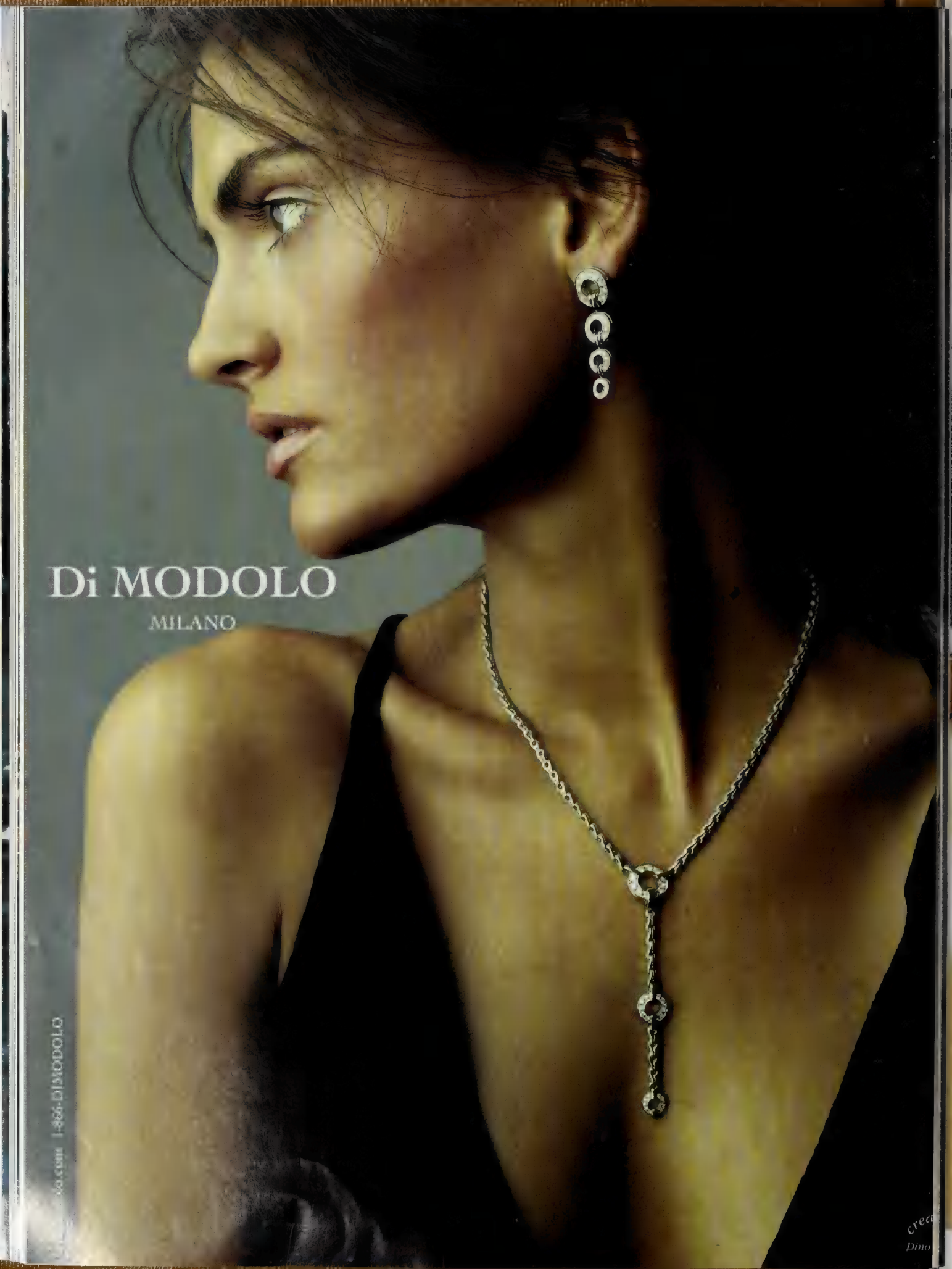
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Designers Discover Design



Bradfield's Favorite Tune

"They're the crossroads of art history," Maximiliaan Rutten says of the antique art-case pianos he carries at **Maximiliaan's House of Grand Pianos**. "They combine so many elements of the visual arts, music and social history." He restores and stocks pianos made mostly after 1850 with, in many cases, important pedigrees, including one designed by Jacques-Emile Ruhlmann. "His inventory is so diverse," says **Geoffrey Bradfield** (left, with Rutten, seated, at the shop's warehouse). "If a client is interested in a 1930s piano, he won't have one, he'll have a dozen."

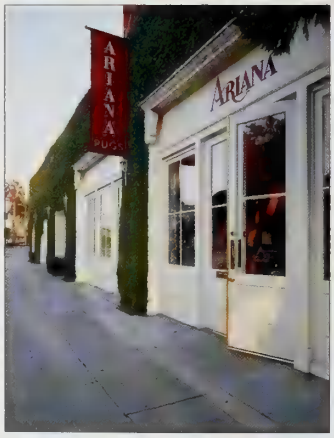
Maximiliaan's House of Grand Pianos, 305 Second Ave. New York, NY 10003, 212-689-2177; www.pianomax.com

"I really think of pianos as an art form," says designer Geoffrey Bradfield.

L.A.'s Magic Carpet Supplier

I try not to sell the rugs," says **Ariana Rugs**' Ahmad Ahmadi. "I let the rugs sell themselves. I'm here to answer questions, but in the end, the decision is the client's." And the decision can be a difficult one, considering the selection Ahmadi offers. Antique rugs from all over the world mingle with contemporary rugs handmade in Afghanistan, in modern styles (far right) and in reproductions of 16th- to early-20th-century patterns.

Ahmadi and his brother, Alex, who co-own the shop, grew up in the business. "We love these rugs," says Ahmad Ahmadi, "and we know how to repair them, clean them and make them." Their passion is evident in all ents, including **Judith** who over the years has contemporary and anti



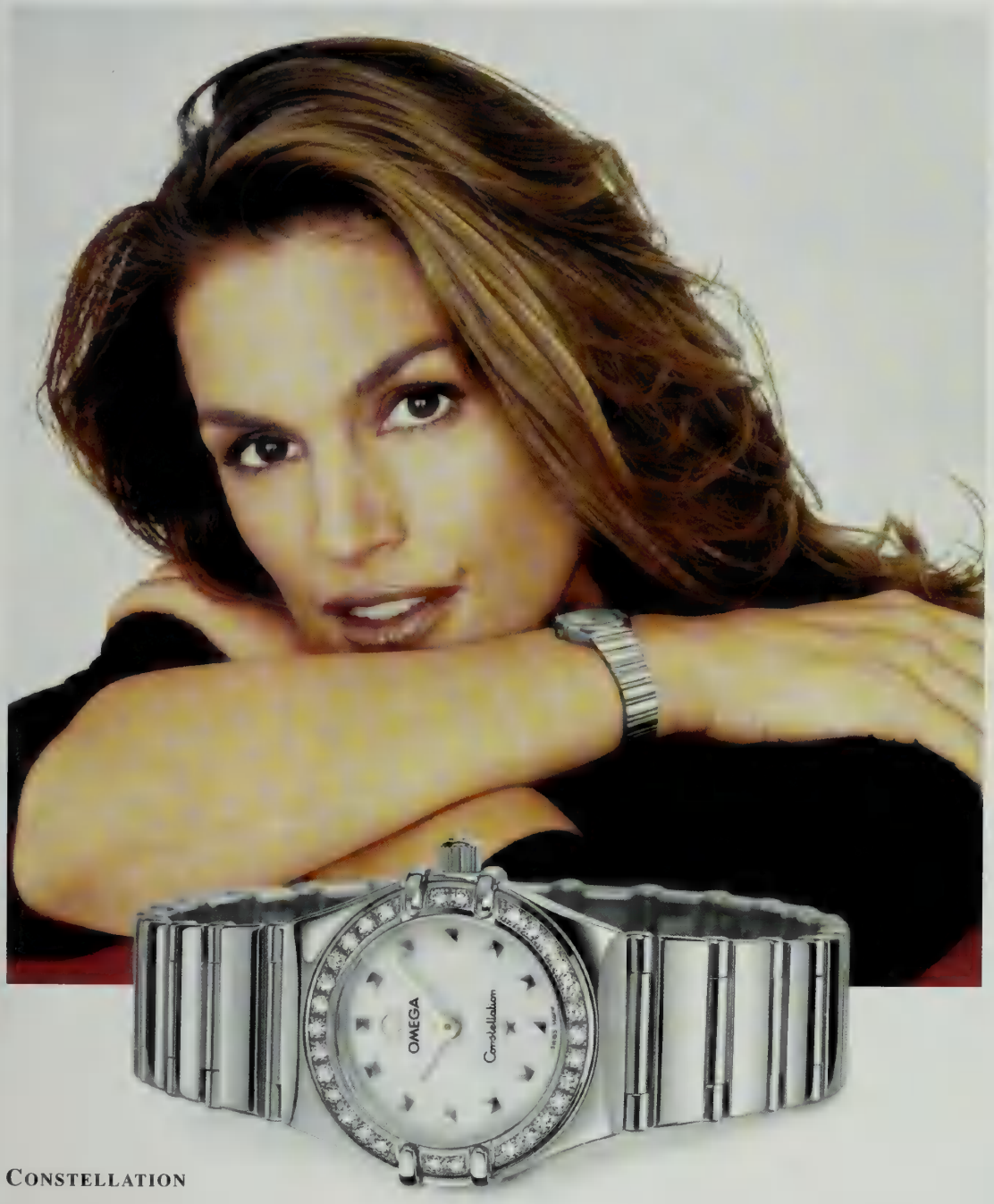
from the brothers. "Their policy has been to create confidence in the long run, and that's what they've done," she says.

Ariana Rugs
[illegible] Melrose Pl.
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continued on page 70

CINDY CRAWFORD'S CHOICE



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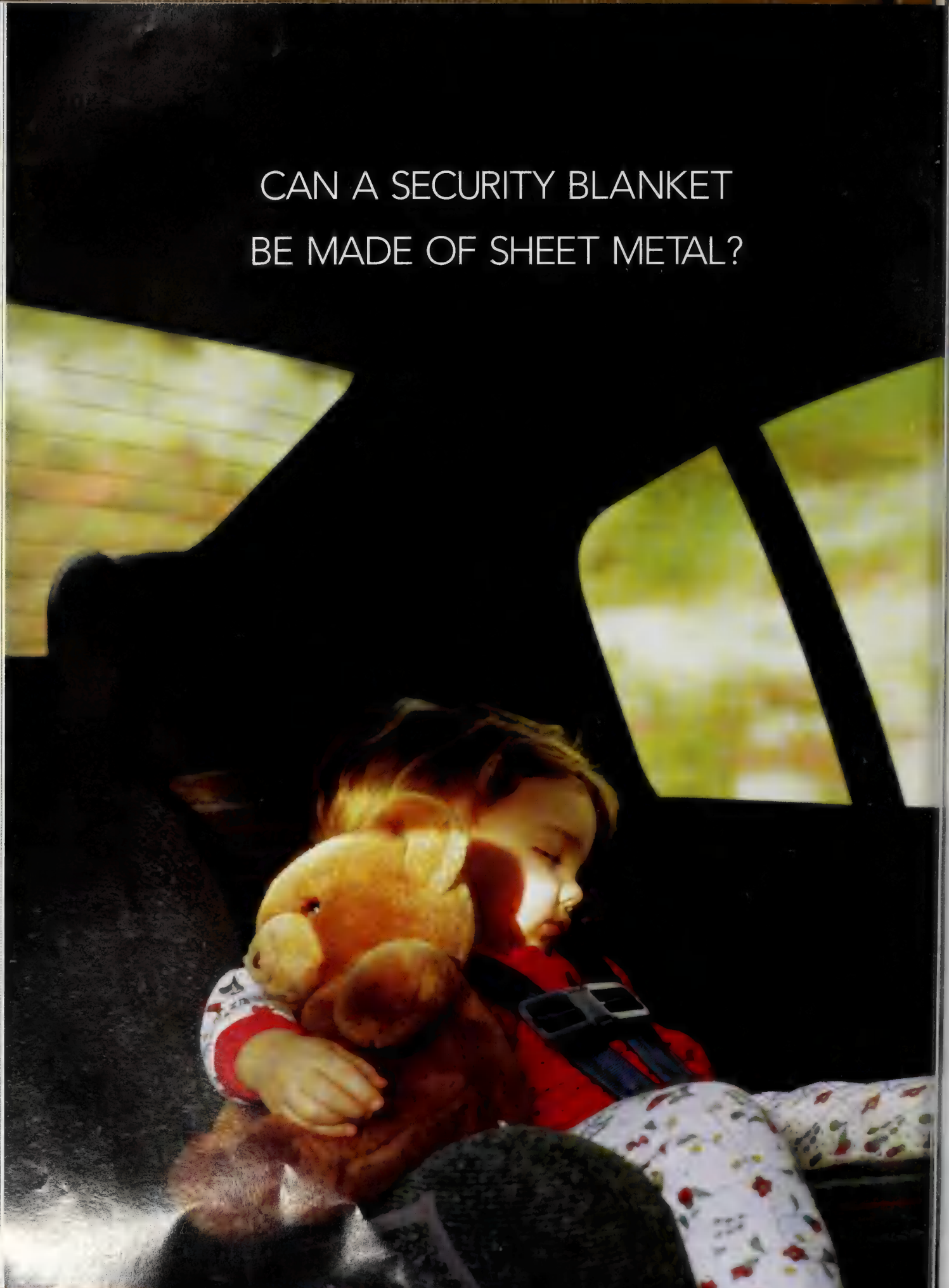
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Thomas Pheasant

An invitation to participate in the Paris show "Pavillon des Antiquaires et des Beaux Arts" was one **Thomas Pheasant** couldn't resist. It was also the perfect excuse to create "a few unique furniture pieces that aren't for production." The result is 12 items that will be part of the Thomas Pheasant Collection but in very limited editions—sometimes one of a kind.

Drawing on the classical inspirations that inform his work, Pheasant used woven bronze for cabinet doors, crystal finishes on mahogany for tables and chairs and handcrafted fittings. "For me, the reward is in the creative process," he says. "And it's a romantic notion, knowing that there are only a handful of pieces available."

Thomas Pheasant Collection
1029 33rd St. N.W.
Washington, DC 20007
202-337-6596



Produced in an edition of eight, the Classic screen, above, made of bronze and mahogany





Thomas Pheasant's new Moderne lounge chair, offered in a limited edition of 10

continued on page 7



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Designers Discover Design



There's No Place like Home

When you step into a timber-frame house, you have a sense of serenity, a sense of calm," says architect **Bernard Wharton**. "They have a warm fuzzy feeling." When designing one, he invariably turns to **Benson Woodworking Company**. "They're the authority," he says. Headed by Tedd Benson (below, with Wharton, center, and senior engineer Ben Brungraber, right, in the framing studio), the nearly 30-year-old company specializes in the ancient method of construction, in which the structural timbers are visible from the interior. The firm's facilities (above), in Walpole, New Hampshire, have on-site architectural and engineering divisions and workshops for framing, paneling and even furnishings. "They're really pioneers of timber framing in this country," says Wharton.

Benson Woodworking Company, 6 Blackjack Crossing
Walpole, NH 03608, 603-756-3600; www.bensonwood.com

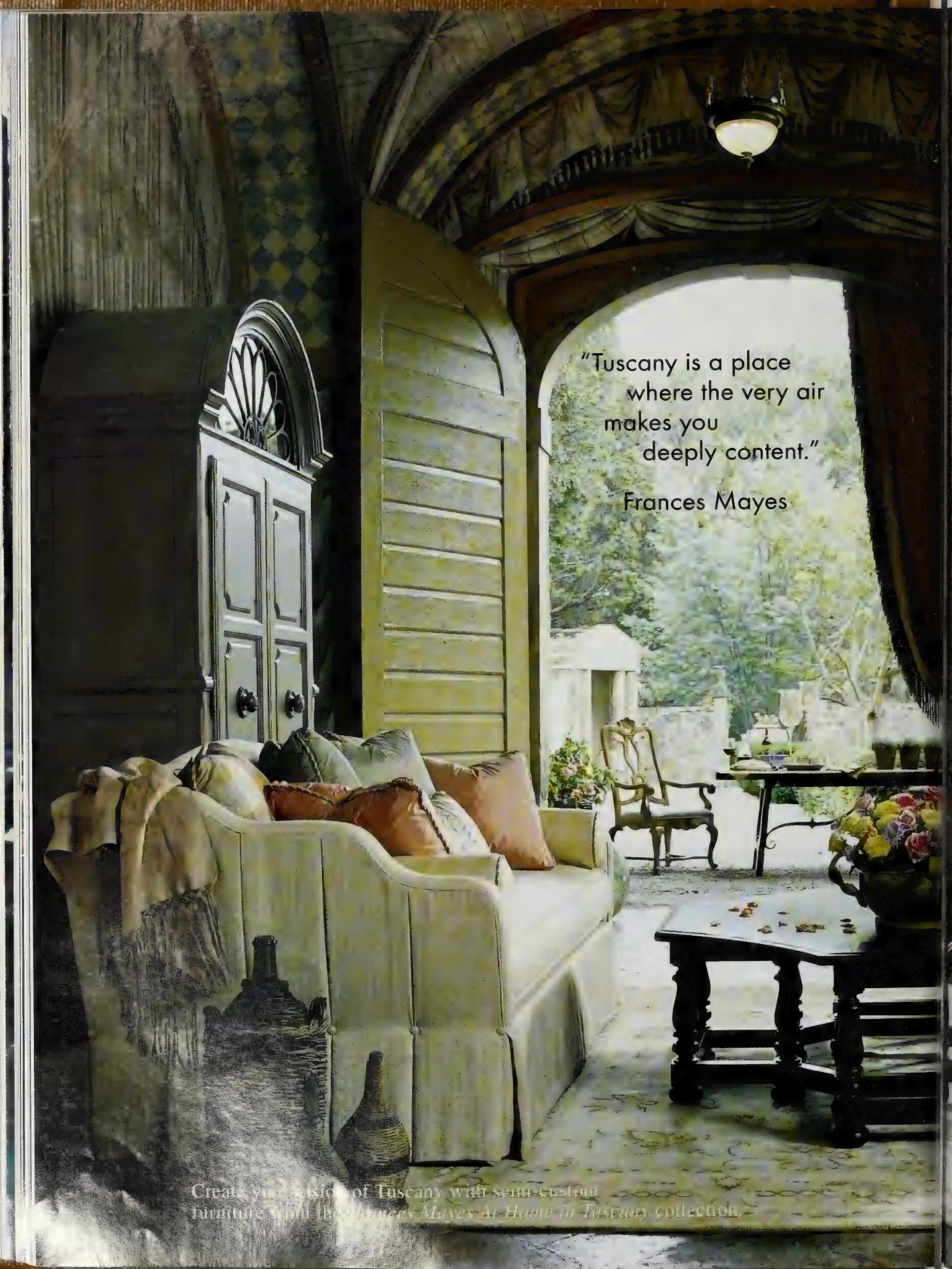




Artisans at Benson Woodworking, above, often hand-carve embellishments directly into a house's frame.

continued on page 8.


"The Bramasole Bed,
black as a starless night and so dramatic,
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Frances Mayes, author, *Under the Tuscan Sun*
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Frances Mayes

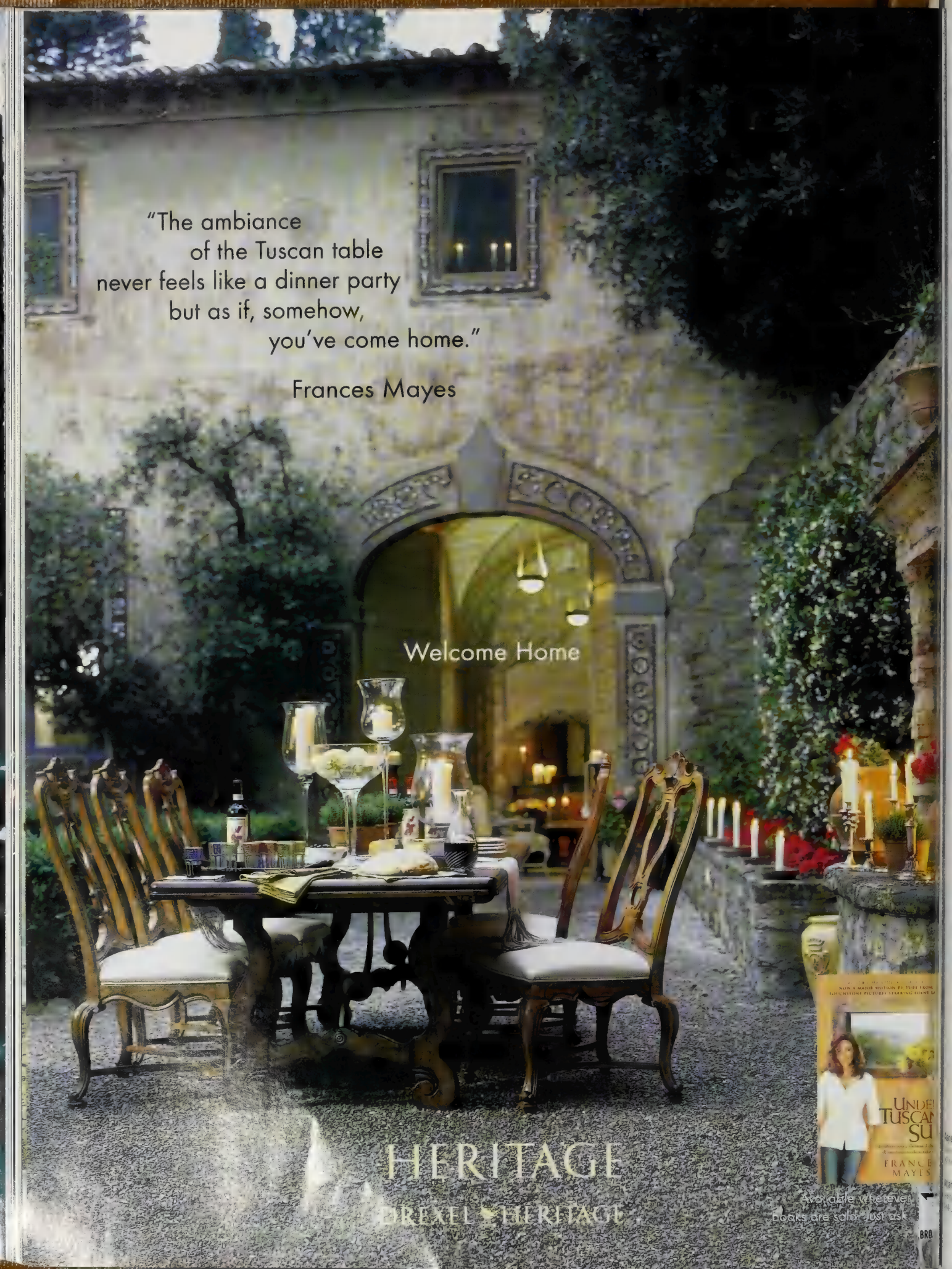


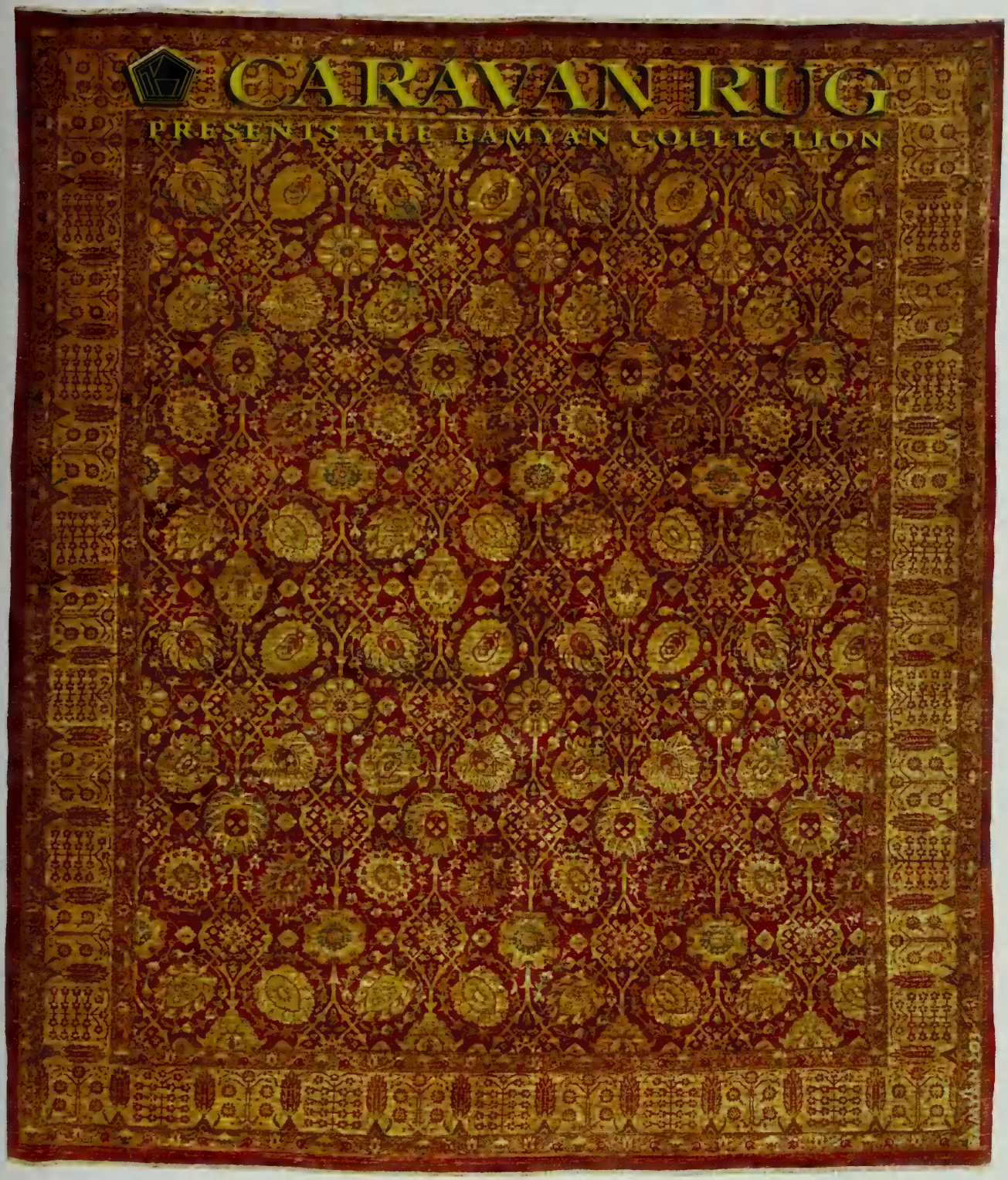
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Atlanta, GA Persian Galleries 404-261-8888	**Birmingham & Novi, MI** Hagopian World of Rugs 248-646-7847	**Coloumbus, OH** Azia Oriental Rug 614-265-7847	**Edison, Cherry Hl, NJ** World Wide 866-357-2273	**Juno Beach, Naples, FL** A World of Rugs 866-598-7841	**Minneapolis, MN** Oriental Rug Company 612-824-0467	**New York, NY** Darius Carpets & Antiques 212-644-6600	**Sacramento, CA** Mansur Oriental Rug Gallery 888-277-1113	**San Francisco, CA** Alexander's Decorative Rugs 415-626-8430

Designers Discover Design

East Meets South

Pamela Hughes doesn't have to look far to find Asian antiques. The McLean, Virginia–based designer discovered **East & Beyond** while she was driving through town and noticed its window display. "They have simple but very high-quality pieces that mix with other periods and cultures so nicely," she says. Owners Mary and Joe Arnold travel several times a year to China, Japan and Korea to select the antique furniture, textiles, decorative accessories and "everyday household items" they carry (right).

East & Beyond, Ltd.
6727 Curran St.
McLean, VA 22101
703-448-8200





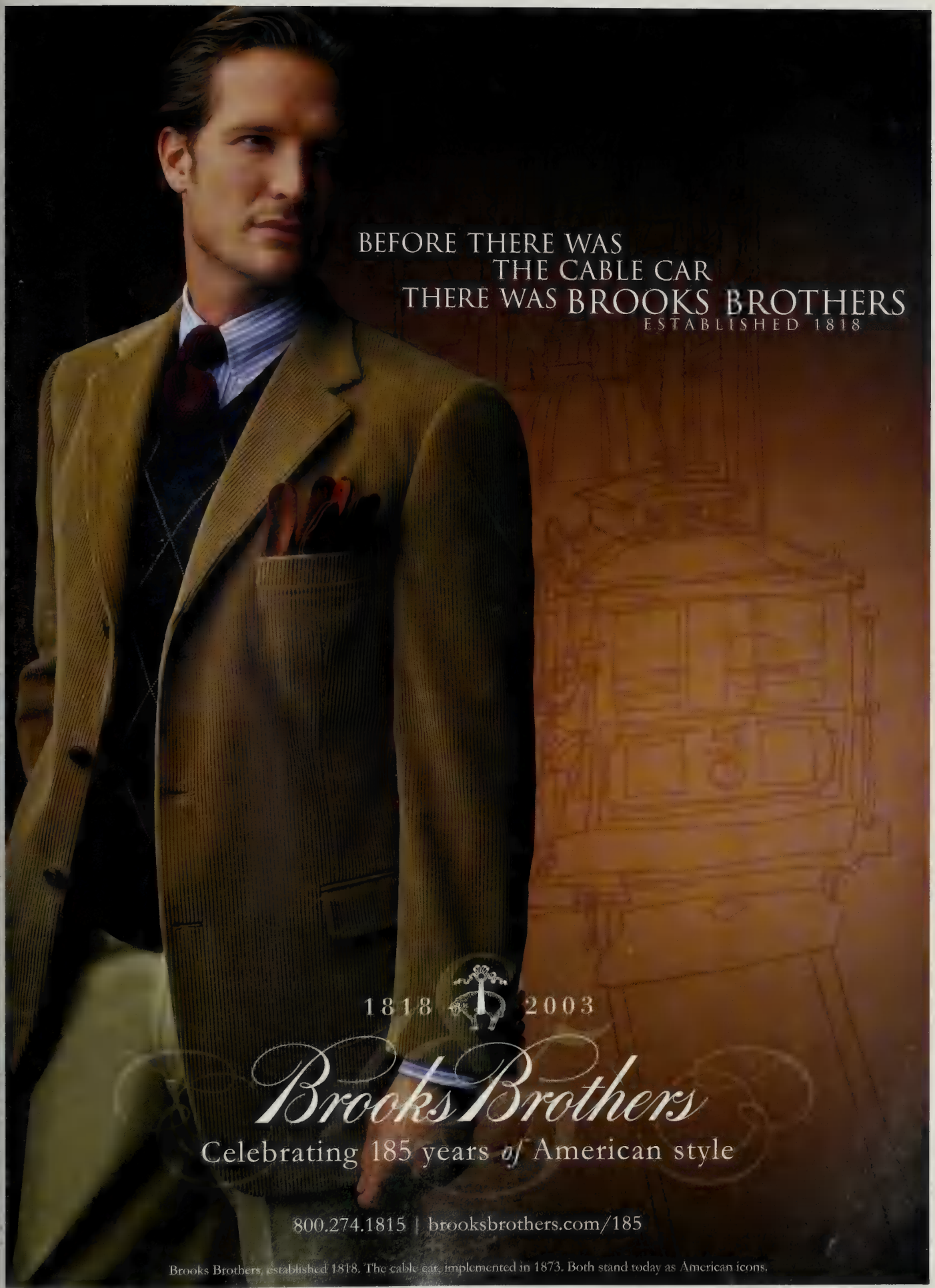
Circa 1630 Japanese stirrups, at East & Beyond, are marked with gilt butterflies.



Niermann Weeks

Earlier this year **Niermann Weeks** (310-659-6876) debuted its first West Coast showroom in Los Angeles's Pacific Design Center, where furnishings and fabrics, such as those from Archive, can be found. *Almagro* (above left), a rayon-cotton-polyester blend, has grapevines in gold swirling on a deep purple ground. A silk-and-rayon burn-out velvet, *Palermo* (left) features medieval-style creatures.

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Designers Discover Design

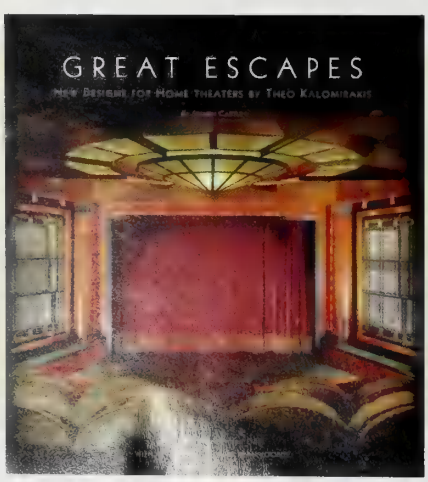
All Sewn Up in London





It's like walking into an enormous linen closet," **Kate Earle**, of Todhunter Earle, says of **The Monogrammed Linen Shop**. "It's a treasure trove of everything to do with bed and bath." The 20-year-old London shop (above right), owned by Anne Singer, carries household linens in fabrics such as Egyptian cotton, satin cotton, silk and cashmere. And if nothing in the collection is suitable, they can customize—embroider or monogram—anything. "We can even embroider your table linens to match your china," says general manager Jacqui Stebbings. Farle (above left, with assistant manager Beverley Fox, right), who has used their products in everything from private houses to boats, appreciates the uniqueness of their approach and the reliability of their service. "Nothing is too much trouble, and the quality is always fantastic," she says.

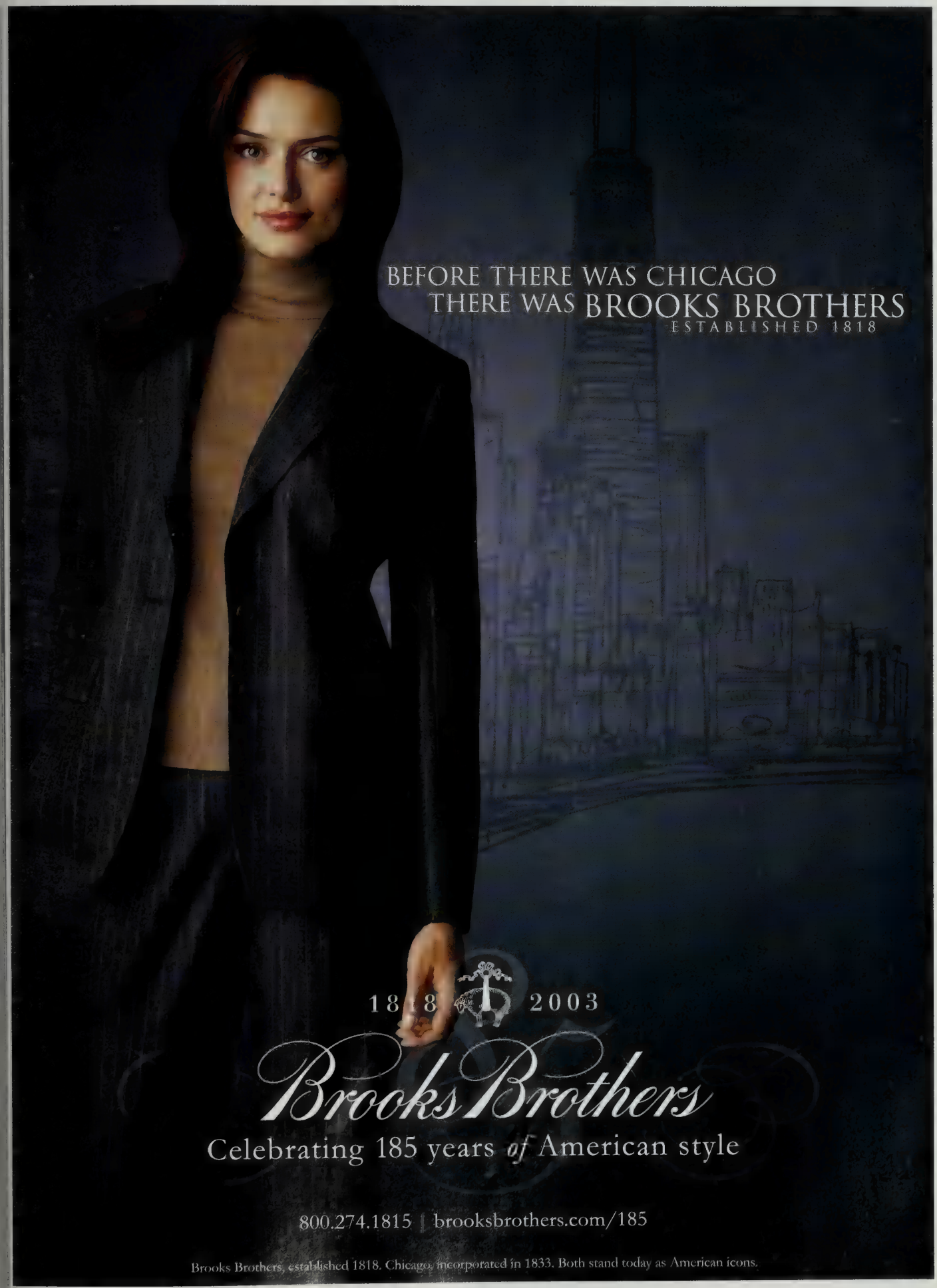
The Monogrammed Linen Shop
168 Walton St.
London SW3 2JL
44-207-589-4033



Coming Attractions

Designer Theo Kalomirakis is unveiling nine new home-theater creations in the book ***Great Escapes: New Designs for Home Theaters by Theo Kalomirakis*** (Abrams, $50). Known for installing state-of-the-art technology in extravagant environments that range in style from traditional to modern, Kalomirakis shares his designs, complete with floor plans, in the 168-page book. Written by Steve Castle, with 100 color images by photographer Phillip Ennis, the book shows interiors from California to Greece. "Our recipe is to break the mold each time we try something new," says Kalomirakis.

continued on page 8(


BEFORE THERE WAS CHICAGO
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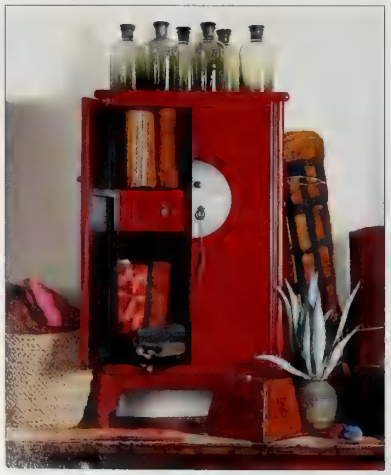
Designers Discover Design



Organically Grown

We're a team," **Patrick Tighe** says of **Indika** owner Suzanne DeVall. The two, who are committed to environmentally responsible design, are working on a sustainable house in Palm Desert, California, where Tighe is the architect and DeVall is handling the interiors. "It's senseless to spend time and money on a sustainable house, only to fill it with toxic materials," says Tighe. The Indika Home Collection solves that problem. After 20 years of research, DeVall (above, with Tighe) created a line of eco-safe, organic textiles, furnishings (below left) and carpets, in a range of colors and textures. "In addition to being environmentally smart, they're quite beautiful," says Tighe.

Indika at Patton Home, 74-271 Hwy. 111
Palm Desert, CA 92260, 760-779-8255; www.indikahome.com





continued on page 8



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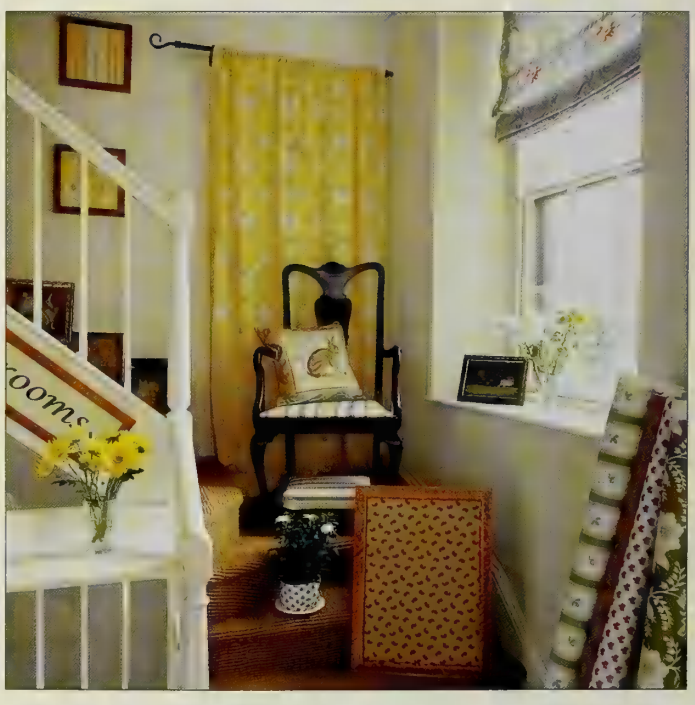
Family Ties



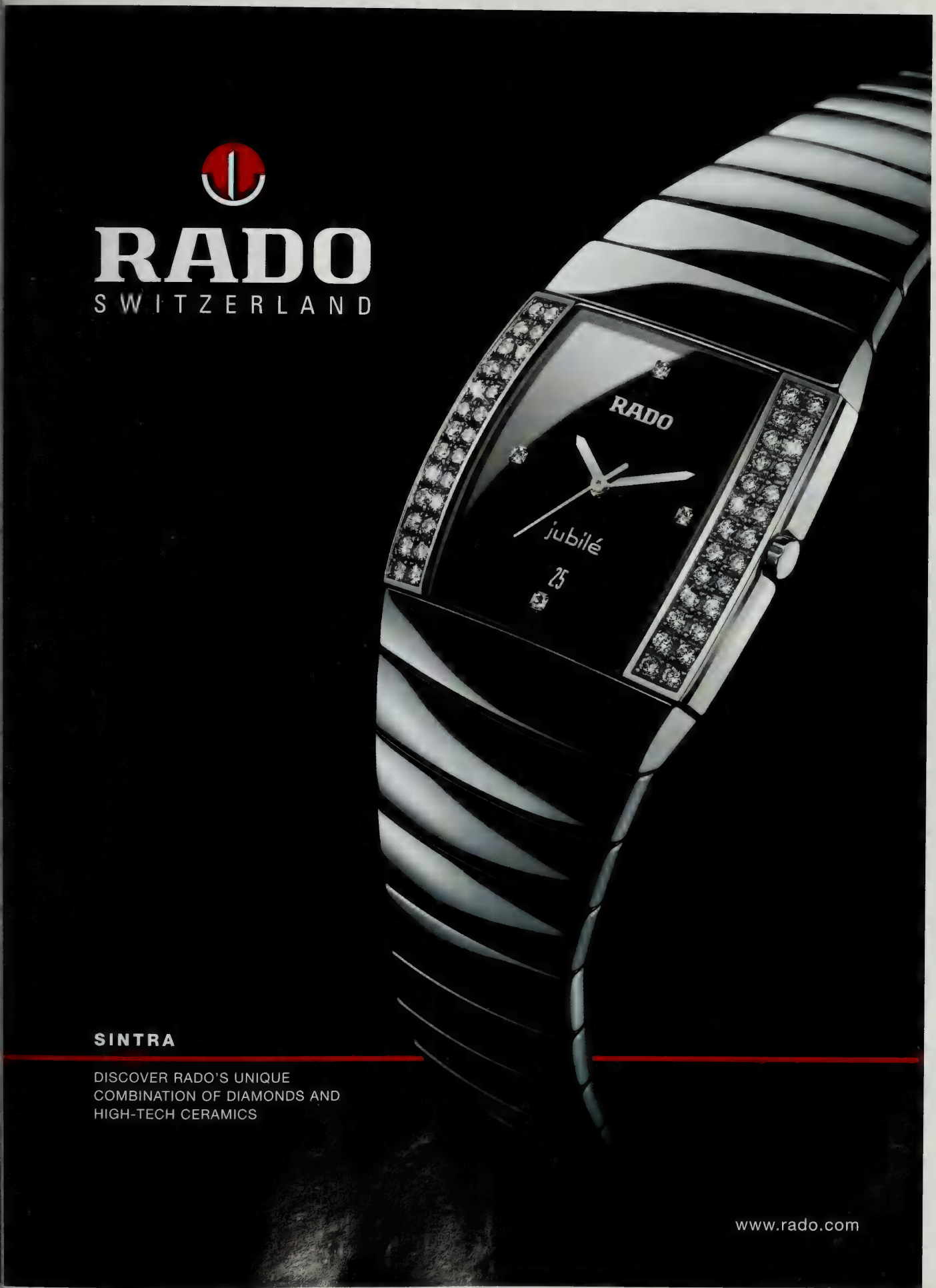


With the Ashleys, talent runs in the family. Sir Bernard Ashley, his wife, Regine, and his daughter, Emma (by his first wife, Laura), all contribute their skills as designers and colorists to the diverse range of fabrics—which are printed digitally—offered through their Welsh shop, **Elanbach** (below). Recently former Colefax and Fowler design director **Tom Parr** edited and colored a collection as well. The line (above right), which runs from traditional English to contemporary styles, "expresses his individual talent as a great colorist and his appreciation of textile design history," says Sir Bernard Ashley.

Elanbach, 6 Castle St., Hay-on-Wye HR3 5DF
Wales, 44-1497-822-911; www.elanbach.com



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Rocky Mountain Buys

Joanne de Guardiola Turns a Designer's Eye Toward Aspen's Best

Text by Dena Kaye/Photography by David O. Marlow

Over the years, Aspen has come to imply much more than just a geographical location. The word itself evokes a lifestyle in an alpine Eden—perfectly starched white in winter, lushly verdant in summer and mustard gold in the fall. Beyond its highly publicized high life—a facile, one-dimensional portrait—lies a real town whose founding fathers forged an Aspen constitution to challenge the body and stimulate the mind. Locals, second-home owners and visitors downhill and cross-country ski, hike, bike and dine in Michelin-worthy restaurants and cafés. At the same time, they immerse themselves in the cultural programs that

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PARIS UNDERGROUND ANTIQUES

Left: Designer Joanne de Guardiola travels to Aspen, Colorado (top), for its array of stores, like the "one-room shop with wonderful French pieces from the 1930s and '40s." Above: De Guardiola and owner Laura Blocker, left, sit before a '40s low table.


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"She has a special eye for patterns, and her quilts would look beautiful on a bed in Aspen, in a Southampton beach house or in an American-style house in Stamford."



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enrich every season. Recently, interior designers have discovered Aspen's best-kept secret: great shopping.

"Our family has been coming once or twice a year on vacation for 15 years," says Manhattan-based designer Joanne de Guardiola, whose eight-year-old twins learned to ski on Buttermilk Mountain. "Anywhere I go in the world, I always 'shop the shops,' because it opens up a different aspect of the culture," she recounts. "I buy for wherever my clients happen to be—Manhattan, Connecticut, Palm Beach or Bedford." As Aspen has matured, a bevy of sophisticated shops has developed to serve the varied tastes of its population. "Aspen residents are a more eclectic group than people assume," de Guardiola explains, noting that Aspen is a year-round community with many nonskiers who just revel in what the town has to offer. "They want alternatives to the rustic antler-and-timber look." She has chosen five places to shop that provide just that.



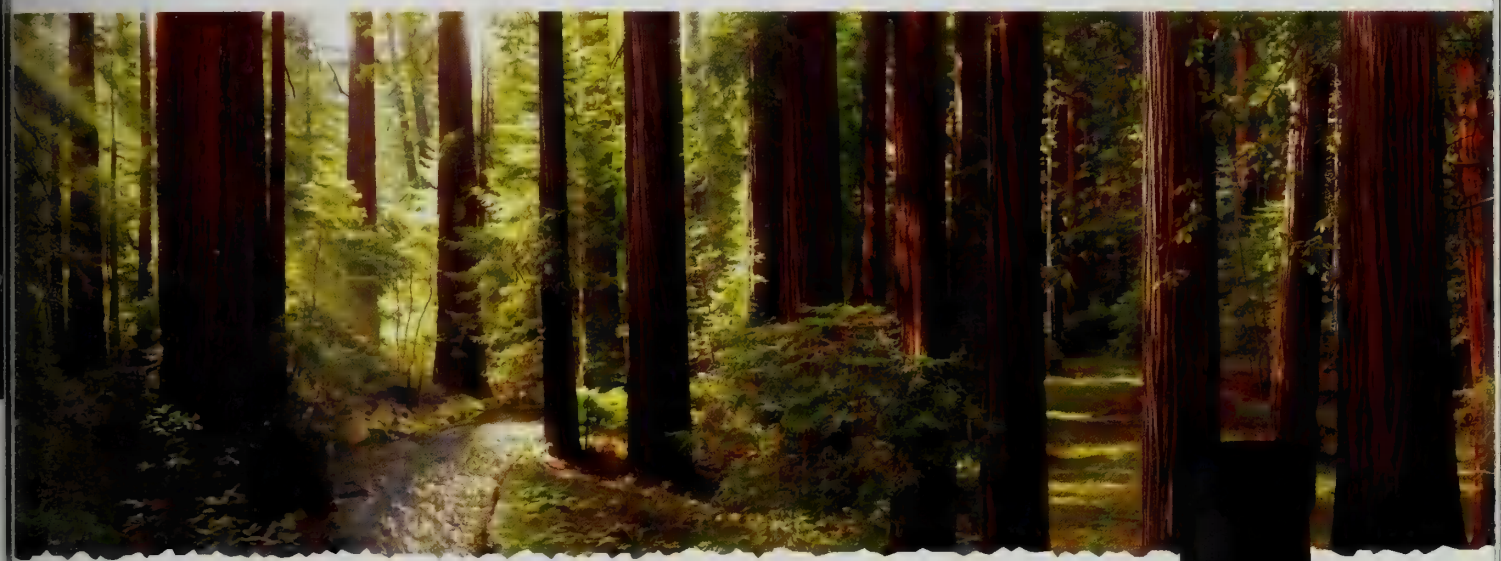
KATIE INGHAM

ABOVE: "She has one of the best collections of quilts I've seen," says de Guardiola, who helps Ingham display a Pennsylvania quilt in a Robbing Peter to Pay Paul pattern. LEFT: Log Cabin—Dark and Light, circa 1870.

For all manner of rugs, de Guardiola heads downtown to the Isberian Rug Company, specializing in three tiers of product—antiques (circa 1850s to early 1900s), from India, Turkey, Persia, Arme-

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A short stroll across downtown Aspen leads de Guardiola to McHugh Antiques. The welcoming shop brims with the richness and texture of another era.

McHUGH ANTIQUES

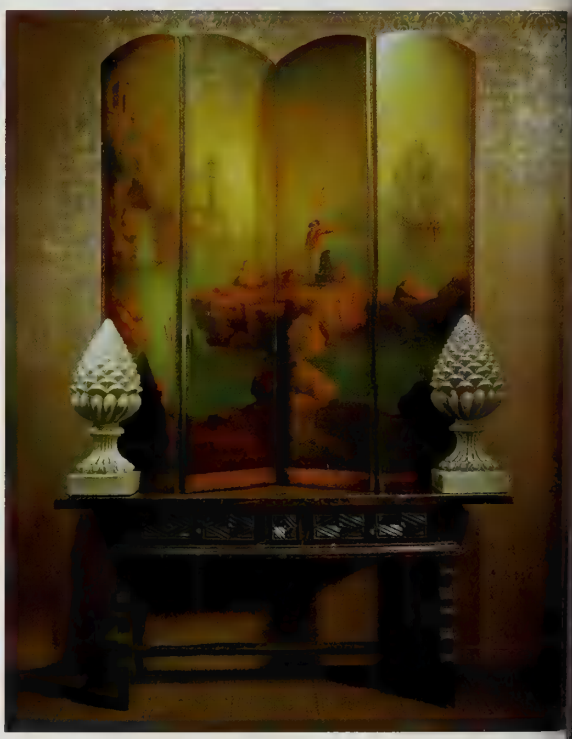


RIGHT: The storefront, along a walkway in the heart of Aspen. De Guardiola calls John and Ricki McHugh's 17th- through 19th-century European furnishings "charming."

continued from page 94

nia and other noted weaving centers; old, rare pieces; and, finally, contemporary re-creations of classics, like a rug made in Turkey in the manner of a Persian serapi. The showroom is more like a gallery. "We lay out each piece by hand," says owner Stephan Isberian, who also has a cleaning and restoring service. "You can't have a mechanical presentation of something that's handmade." De Guardiola lauds Isberian's eye and broad selection at every level. "He has reasonably priced, great reproductions that are practical if you have a house in Aspen with a five-year-old and ski boots," says de Guardiola, who attended Parsons School of Design. "You'll also find excellent-quality, older decorative rugs and the rare piece for the true collector, like a Mughal pictorial."





LEFT: Among the offerings is an 18th-century commode. ABOVE: A pair of 19th-century Portuguese pineapples and an 18th-century French screen are on a 17th-century table.

Just down the block on the Hyman Avenue Mall, a brick-lined, tree-garnished pedestrian walkway, Daniels, Daniels & Daniels Antiques wows her with the "overstuffed" room of Black Forest carvings. Michael Daniels and his son Simon claim it is the largest collection in the world. Hand-hewn in Switzerland between 1800 and 1920, Black

continued on page 10





The showroom is more like a gallery. "We lay out each piece by hand," says the owner.



continued from page 96

Forest furnishings mainly focused on animals indigenous to the mountains and was made to withstand the rigors of high altitude such as dryness. "Daniels is great for a rustic, country-themed house in America or Europe," says de Guardiola, whose first job was assisting Sister Parish and David Kleinberg on Calumet Farm. "The range is fabulous. Some have a royal provenance; others are amusing decorative pieces that make you smile, like a circa 1900 grandfather clock with playful bears crawling up the side; and then there are museum-quality items."

A few minutes' walk to the Mill Street Plaza, and de Guardiola finds herself in a

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ISBERIAN RUG COMPANY

ABOVE LEFT: Antique and new Oriental rugs abound in the space. ABOVE: Owner Stephan Isberian points out an antique Mughal carpet with peacock, dragon and elephant designs; at left is a circa 1890 Tabriz rug.

LEFT: Shoppers stroll through the open-air Hyman Avenue Mall in downtown Aspen.



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LEFT: The designer admires the "breathtaking" Swiss Black Forest carved pieces such as the circa 1850 walnut mantel and circa 1860 clock depicting climbing bears.

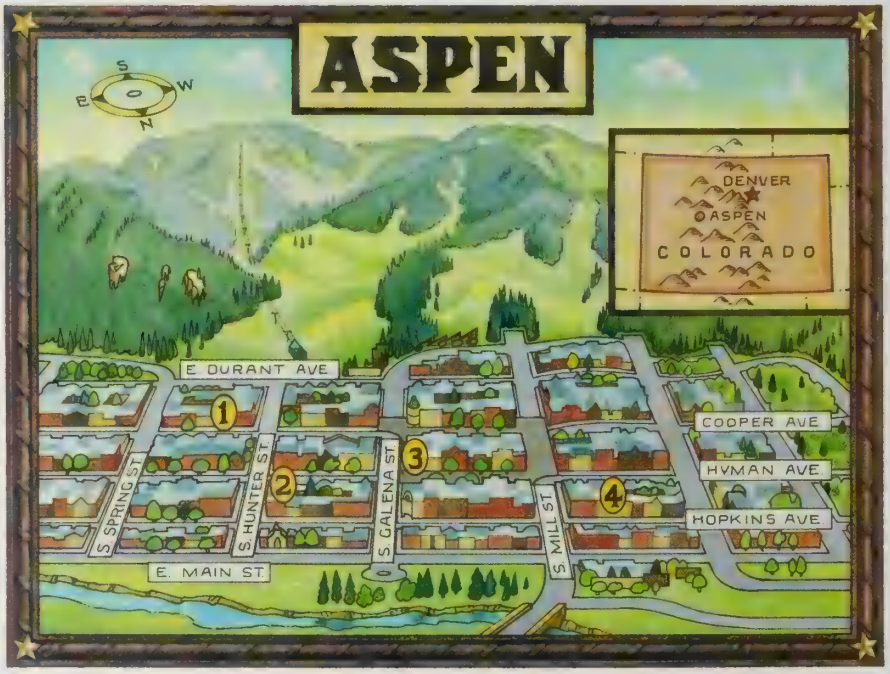


A circa 1850 chandelier reportedly from the House of Savoy.

continued from page 100

different time warp at Paris Underground Antiques, which features predominately '30s and '40s French furniture and accessories—lamps, mirrors, decanters. "We have stylish as well as signed pieces by such major designers as Maxime Old and Dominique," says owner Laura Blocker. "She has some very fun French antiques and shows a different facet of what's available in Aspen," de Guardiola observes. Interestingly, Blocker points out that most purchases are shipped out of Aspen. "I first bought thinking about what would look good in the mountains,"

continued on page 106



ASPEN SOURCES

1 **McHugh Antiques**, 607 East Cooper Avenue, 970-925-4212. *17th- through 19th-century European furniture, tapestries and silver*

2 **Isberian Rug Company**, 520 East Hyman Avenue, 970-925-8062. *Antique and contemporary Oriental rugs*

3 **Daniels, Daniels & Daniels Antiques**, 431 East Hyman Avenue, 970-544-9282. *Swiss Black Forest furniture and accessories*

4 **Paris Underground Antiques**, 205 South Mill Street, 970-544-0137. *French furnishings from the 1930s and '40s*

Katie Ingham Antique Quilts (not on map), 970-925-2595. By appointment. *19th- and 20th-century American quilts*

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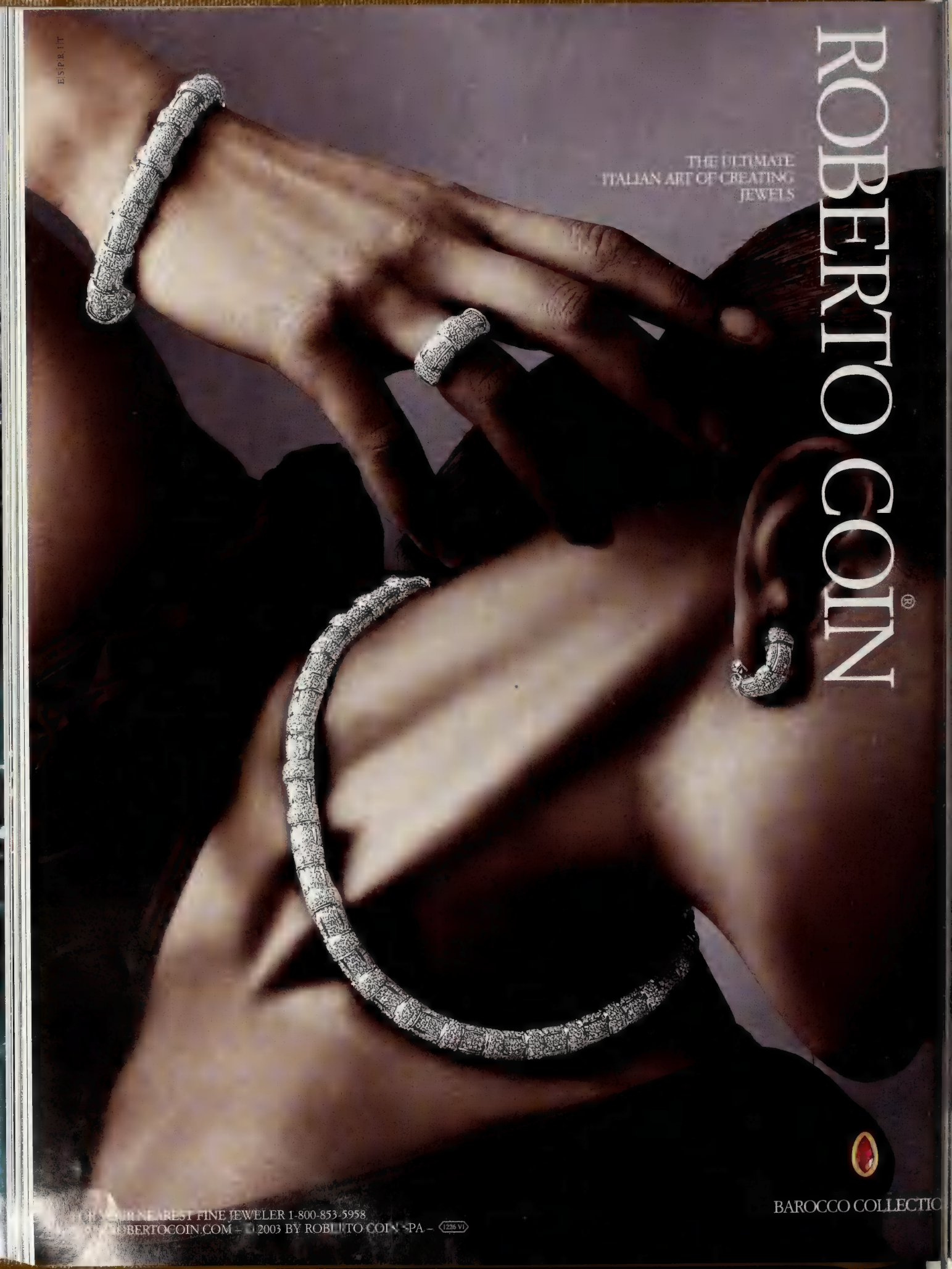
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Shopping

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she says. "Now I buy anything that looks good, period."

A short stroll across downtown Aspen, where even in winter people stop at the Paradise Bakery for lemonade, leads de Guardiola to McHugh Antiques. The welcoming shop brims with the richness and texture of another era. Owners Ricki and John McHugh feature 17th- through 19th-century European furniture, tapestries and accessories. "Every time we shop, the store is re-edited," says Ricki McHugh, who has everything from an 18th-century paravent from Les Baux-de-Provence to a late-18th-century French ivory case with gold and sterling sewing implements. "We like a sophisticated rustic look that works in the mountains, together with layers of sterling silver, crystal, pottery, art and architectural elements." "Their warm shop has charming and attractive Continental antiques for the Aspen home," says de Guardiola.

Katie Ingham has lived in Aspen for 35 years and deals by appointment only in 19th- and early-20th-century American pieced quilts. These primarily geometric, graphic "paintings" in different colors, patterns and textures were "taken to their greatest expression," according to Ingham, by American women in that period. "She has a special eye for patterns, and her quilts would look beautiful on a bed in Aspen, in a Southampton beach house or in an American-style house in Stamford, Connecticut," says de Guardiola. "Katie rivals any New York dealer."

"Our family has been coming to Aspen each year on vacation for 15 years," says Joanne de Guardiola, whose twins learned to ski on Buttermilk Mountain.

De Guardiola concludes that "Aspen shops are lovely and so high caliber that it's worth stopping in, even if you're not doing a house." And so another favorite Aspen pastime is unmasked: window shopping. □



Courtesy to the trade. © Kreiss Collection 2003. Patent Pending on 1. Safari Queen Bed, Safari Lounge Chair, Safari Dining Chair.

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Virginia's Gunston Hall

Polishing the Landmark Gem That George Mason Built on the Potomac

Text by Jeffrey Simpson/Photography by Gordon Beall





The 18th-century patriot George Mason, by all accounts, was something of a curmudgeon. He was tetchy with his nine children, who ran about on uncarpeted floors at Gunston Hall, his Virginia plantation house; and he was difficult in political meetings—to the point of backing out of the Constitutional Convention and thereby breaking off a decades-long friendship with George Washington.

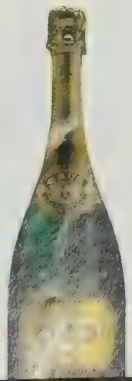
But underneath the crusty exterior was a man of rare talent and genius. His draft of the Virginia Declaration of Rights served as a model of ideas and phrasing for the national Declaration of Independence, which it preceded by a month. (Mason's declaration asserted, "That all men are by nature equally free and independent and have certain inherent rights…the enjoyment of life and liberty …and pursuing and obtaining happiness and safety"—sound familiar?) He left the

continued on page 110

Above Right: Gunston Hall Plantation, in Virginia, was built by patriot George Mason in 1759. Right: A period reproduction paper, based on one at the Victoria & Albert, lines the center hall's walls



KRUG ET GEORGES ROUSSE



GRAND VIN [illegible] DE CHAMPAGNE



continued from page 108

Constitutional Convention, but his Declaration of Rights formed the basis for the Bill of Rights in the United States Constitution.

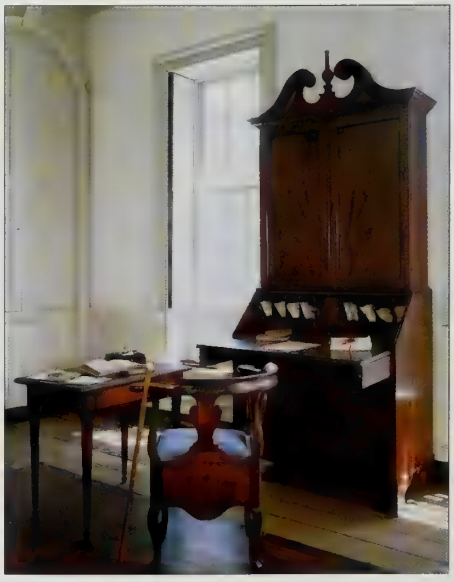
So Gunston Hall—which is described by its director, David L. Reese, as a "modest, generic story-and-a-half shell with an interior that is a completely different animal" —is a good symbol of its grumpy, seemingly ordinary owner with the brilliant mind and wise convictions.

Mason built Gunston Hall —now a National Historic Landmark and a museum —between 1755 and 1759, and archaeological work on the grounds indicates that he first laid out the extensive gardens on a grid based on 60-foot sections, with the 60-by-40-foot house at the center looking down over the Potomac.

When the brick house was completed, the exterior details, such as the stone quoining at the corners, the Palladian porch on the land side and the Gothic Revival arches on the riverside porch, showed evidence of extraordinary care.

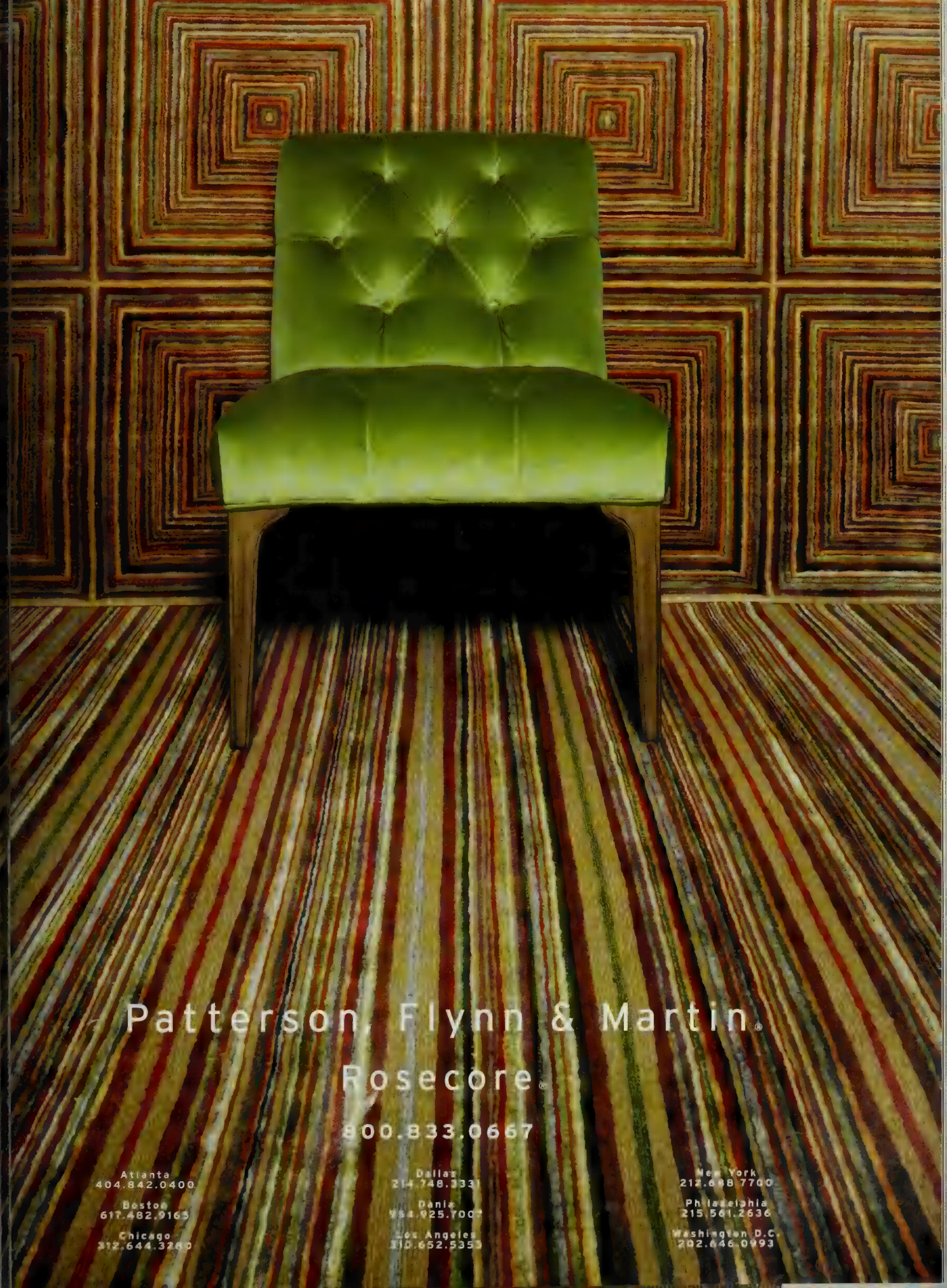
Inside, there is a formal

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ABOVE: Chinoiserie woodwork defines the parlor. Mason's pieces include the circa 1730 drop-leaf table at right. The Brunschwig & Fils wallcovering is a copy of one at Winterthur.

LEFT: Mason wrote at his circa 1740–50 walnut table in the study. The late-18th-century secretary, by Virginia cabinetmaker John Selden, was acquired in 1999.


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LEFT: Original pilasters and beaufats, or niches, flank the fireplace in the dining room. The overmantel, with Rococo flourishes, and part of the cornice were re-created.

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parlor and a dining room on one side of a wide center hall, with the mistress's bedchamber and a private office-cum-parlor on the other. This arrangement was not unusual for the area. The hall was a place of assembly, and the doors at either end allowed summer breezes to circulate. The museum's deputy director, Susan Borchardt, explains that the mistress's chamber and the private parlor would have been off-limits to visitors. "The public spaces were for the public self. The private spaces were for undress—for informal clothes and attitudes."

If the arrangement of the rooms is conventional, however, the interiors are not. The parlor has a chinoiserie wall-covering and woodwork that was just coming into fashion in England; the center hall makes a strong architectural statement with 14 pilasters and a double arch; and, as Borchardt points out, the Pal-

continued on page 114





ABOVE AND RIGHT: The kitchen is one of several reconstructed outbuildings. The pine dresser is a reproduction of one at Mt. Airy Plantation, in Warsaw, Virginia.



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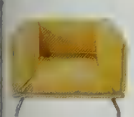

Wassily chair


20th century lounge


Venetian chandelier


Color adjustable lamp

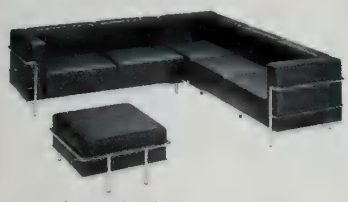

Pitagara table

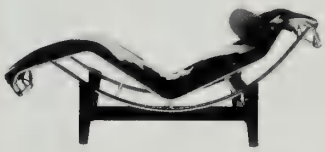

Ginger chair converts into a single bed

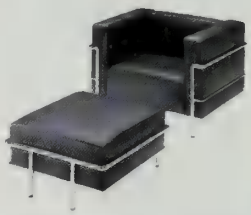



Time sofa bed




International corner sectional


Le Corbusier cow hide lounge


Le Corbusier chair with ottoman

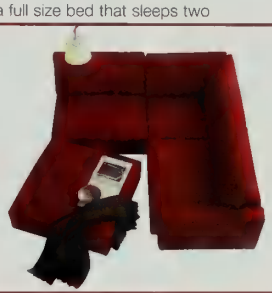

Barcelona chair and ottoman

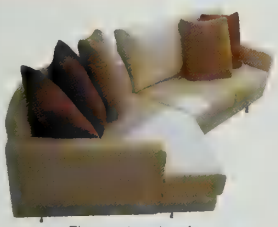



Modern leather sofa transforms into a full size bed that sleeps two


Expandable glass table / leather chairs

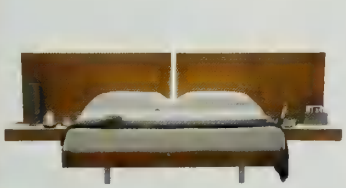



Rearrange Space sectional

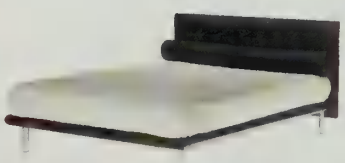

Fly sectional sofa


Gyro sofa bed


Linea leather sectional




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Classic chaise


Le Corbusier sofa


Saarinen table


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RIGHT: The mistress's chamber. The circa 1770 dressing table and two side chairs are in the "neat and plain" style. The green glaze replicates the color of the walls in the 1780s.



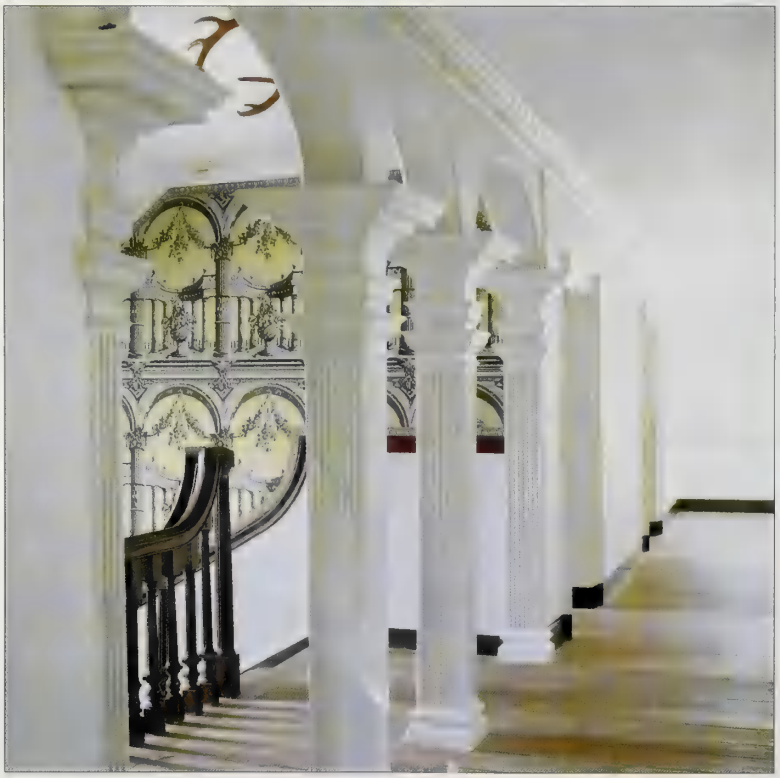
BELOW: Indentured craftsmen William Buckland and William Bernard Sears are believed to have created the house's woodwork, including the arches in the upper passage.

continued from page 112

ladian dining room has "phenomenal ornamentation that is unparalleled by any other extant woodwork from Colonial Virginia."

One explanation for this sophistication is, of course, Mason's own interest in such matters. This led him to contract two indentured craftsmen from England, who created the exterior and interior decorative elements. William Buckland came to work for Mason in 1755 and completed his term of service in 1759. It was Buckland's knowledge of the latest English tastes that allowed for such up-to-the-minute details as the Gothic arches on the riverfront porch. For a long time it was thought that Buckland had done all the carving as well, but it now seems that another craftsman, William Bernard Sears, whose passage Mason also paid in exchange for several years' work, probably did

continued on page 116

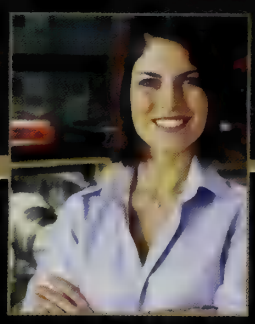




ABOVE: A circa 1780 birch dressing table, on loan from The Colonial Williamsburg Foundation, is next to a low-back Windsor chair in the chamber above the Chinese-inspired parlor. The floor is unfinished pine.



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continued from page 114

the carving under Buckland's direction.

The "phenomenal ornamentation" of the dining room consists of two cupboardlike niches on each side of the fireplace, which are framed by pilasters and surmounted by broken pediments. These are called beaufats in Virginia parlance (a word derived from *buffet*), and they are original to the room. The beaufats are on either side of an elaborate overmantel with Rococo shell carving and scrollwork, which has been recreated. Wispy curved markings found on the wall, known as ghost marks, indicated that there had been such scrollwork around the overmantel's central panel, and other surviving work of Buckland and Sears's was used as a model for the re-creation.

Borchardt says that her greatest pleasure in her 18-year involvement with the house has been "seeing it slowly come back to the 18th century." The most recent renovation, using the latest techniques to boldly replicate such vanished elements, commenced in 1982 under the direction of the late Paul Buchanan, an architectural historian who worked for Colonial Williamsburg, and Charles A. Phillips, an architectural historian from Old Salem, North Carolina.

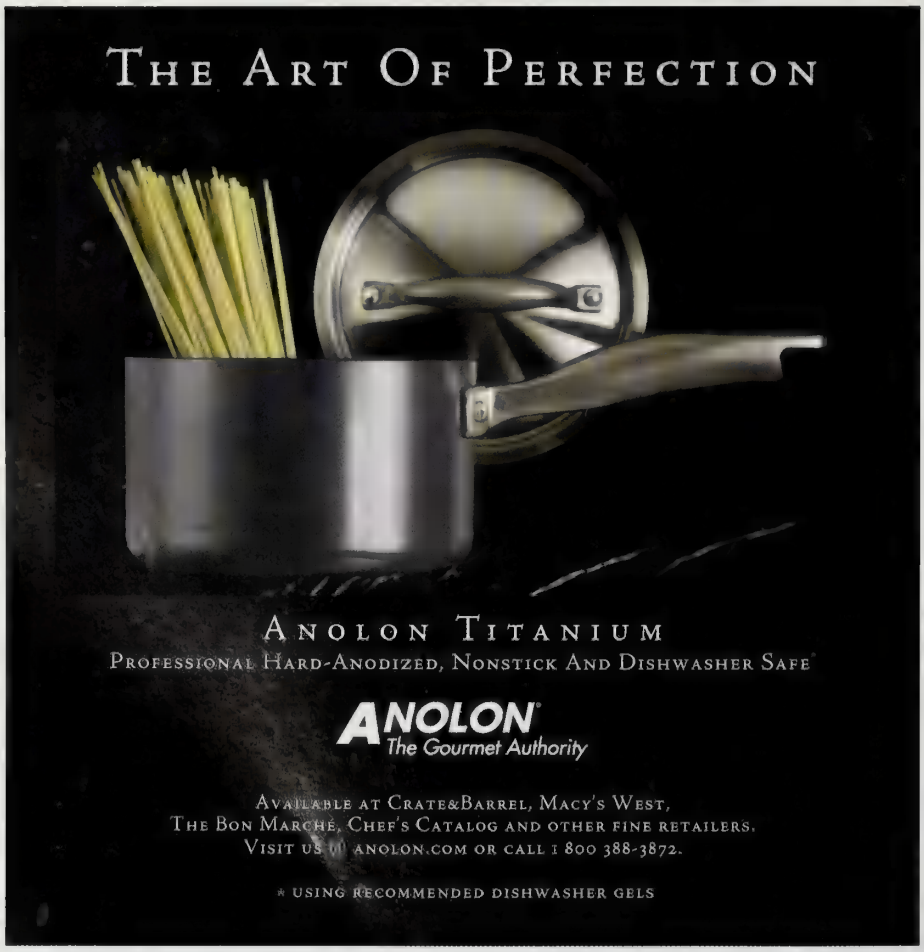
The work of Phillips and Buchanan, along with that of many other experts, reversed so-called restorations that had sanitized the mansion throughout the 20th century. (The Mason family sold the house in 1866, and many architectural details were lost after that.)

As Reese explains, one reason for the 18th century's infatuation with color was the paucity of light. "If you were poor, you used whitewash; if you were rich, you had bright paint and bright wallpaper," he says. So today the house glows with color, just as it did in the 18th century.

The sense of life that such care brings to a historic property is explained by Borchardt: "I love being here because we continue to have a conversation with the house." □

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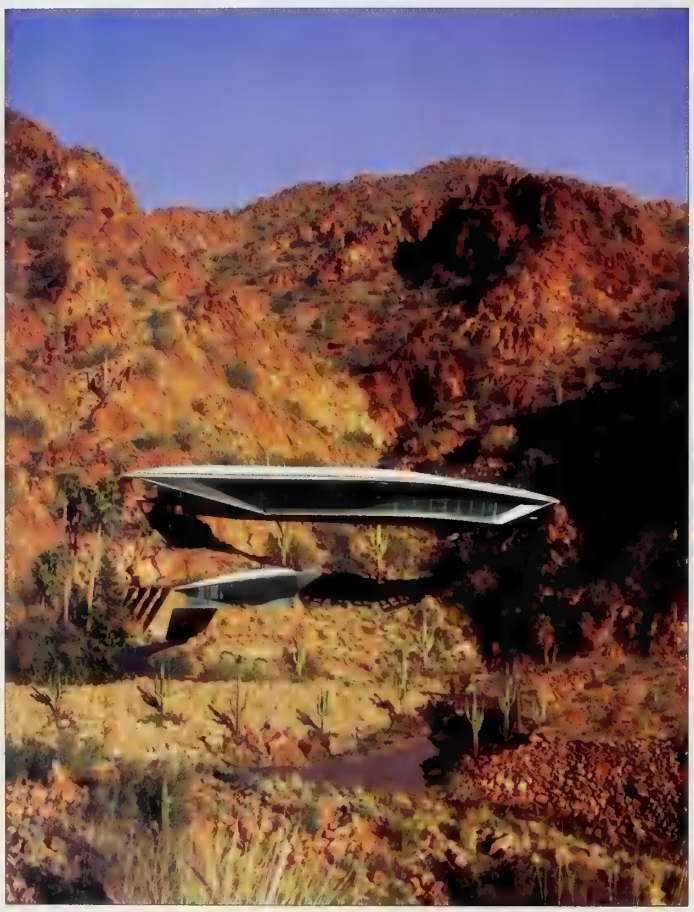
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ABOVE LEFT: A house designed by Santiago Calatrava near Phoenix would span a ravine between two inclines. ABOVE: The plan calls for the roof and one side to "pop" open.

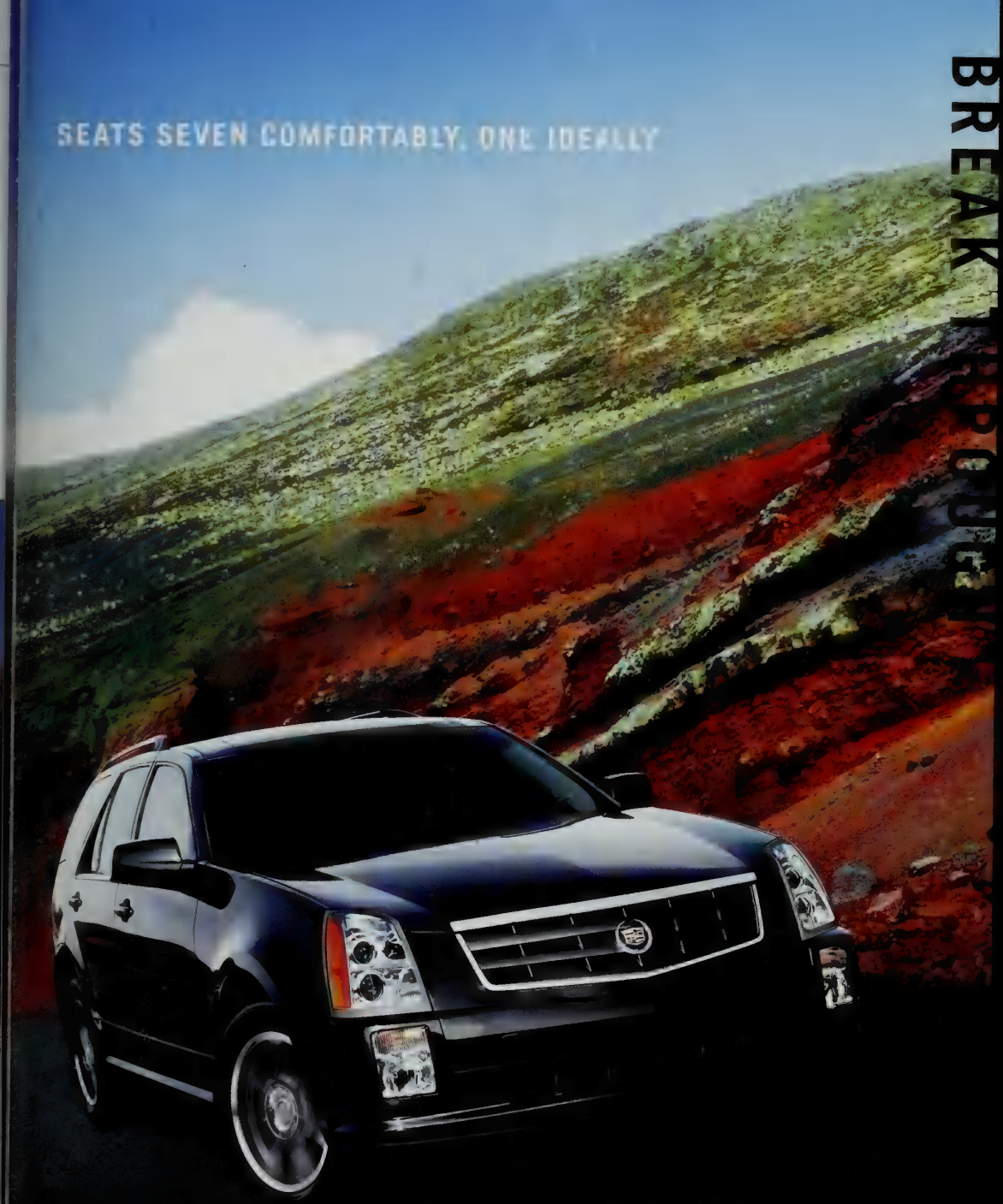
IT HAS BEEN AN IMPRESsive American debut. Two years ago Santiago Calatrava completed an addition to the Milwaukee Art Museum, a typically avian, typically skeletal, typically adjustable concoction. (What, your local museum doesn't have flapping wings?) It was greeted by critics with something like a collective "ahhhh!"

Then, this past summer, he became only the third architect asked to participate in what is shaping up to be a world's fair on the hotly contested World Trade Center site. At ground zero, the 52-year-old Spanish-born engineer and architect was selected to design what some are calling Manhattan's second Grand Central Terminal—an enormous commuter rail and subway hub that will be among the first buildings completed.

It's a good thing Calatrava specializes in bridge building.

Working out of offices in Zurich, Paris and his native Valencia, Calatrava built his reputation on a series of disconcertingly unconventional spans erected throughout Europe since the mid-1980s. He has been called an heir

continued on page 120



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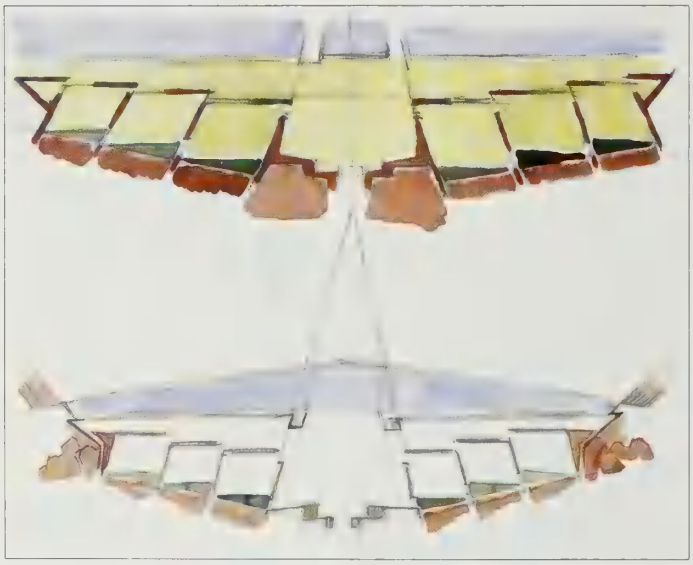
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continued from page 118

to Maillart, the great visionary of Alpine engineering, though he might also be thought of as a more sober son of Gaudí. Despite the fact that he works in a slide-rule field, there is always a kind of Mediterranean ecstasy in Calatrava's work. For his early bridges, he would sometimes prepare sketches to show how their lines were derived from the form of a charging bull.



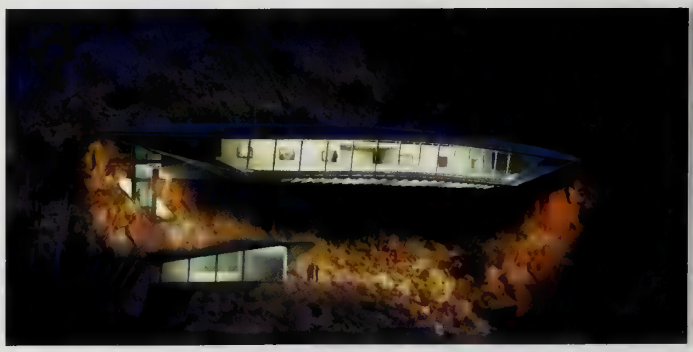
An earlier plan for the same site had the house built into a rock face. RIGHT: A cross-section sketch of the earlier design shows three levels and dramatically overhanging roofs.

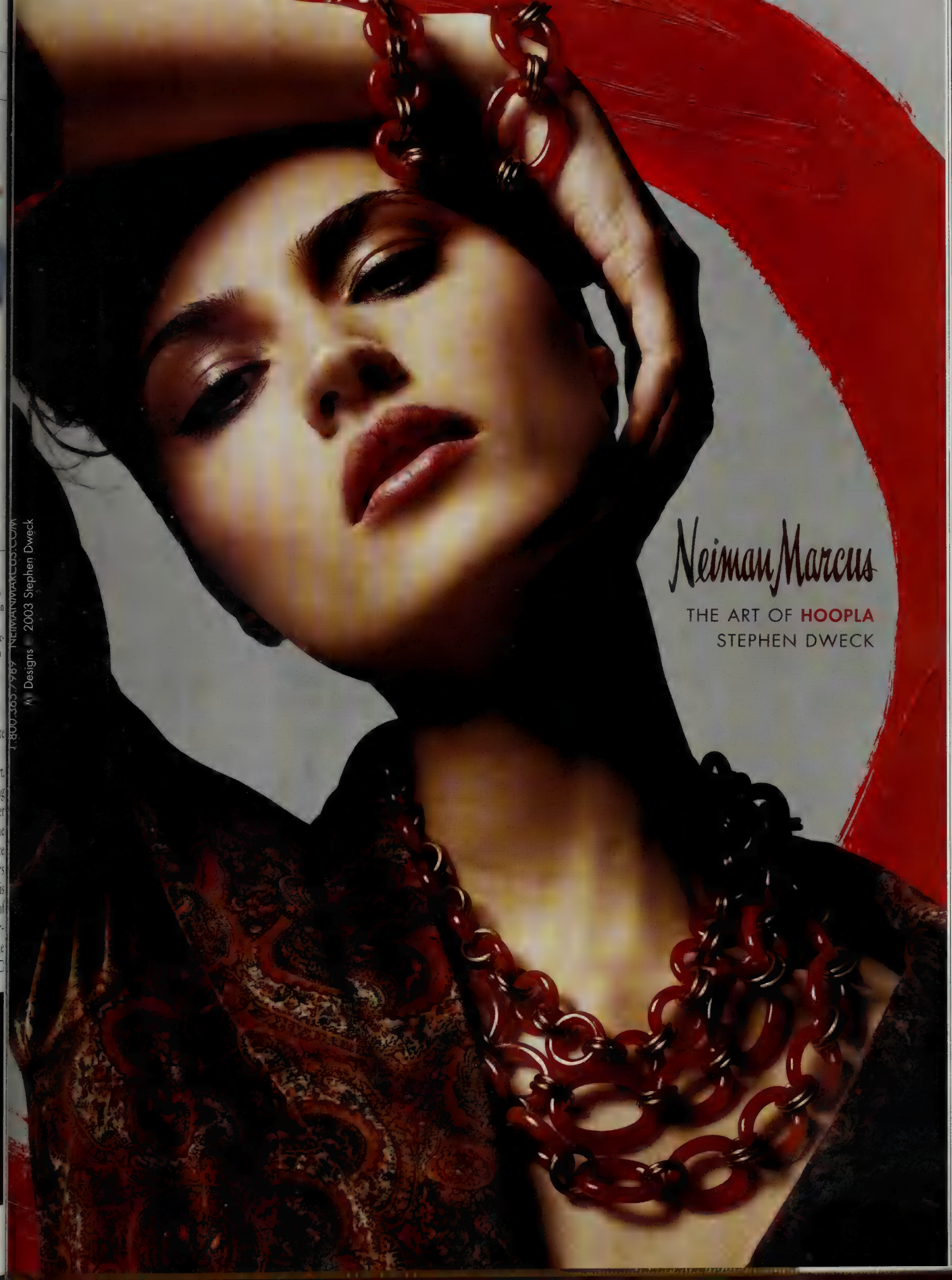


A house that Calatrava designed several years ago for a site in the Camelback Mountains, near Phoenix, is a digest of the elegance and audacity for which he is known. In one version—the one that might most please the ghost of Frank Lloyd Wright, haunting Taliesin West nearby—the house occupies a bridge over a ravine. A stretched, almost yearning volume—exhibiting the architect's affinity for extreme, angular profiles—touches down lightly on four bearings in the mountainside, set off from the red rocks in white-painted steel and clear glass. The bridge is reached by elevator from the lower house—conveniently situated on the ground—which would hold a garage, lounge and pool. Along the back wall of the bridge, toward the slope and away from the valleywide view, it would contain the master suite (midspan), a kitchen, a formal dining room and a vestibule that doubles as a gallery, solving the perennial problem of what to do with wall art in a glass house. A veranda/lounge—the position of an arcing pop-top roof determines which side of that slash one is occupying—runs the length of the bridge, providing what the architect conceived as "a place of contemplation." The space is detailed with a composite glass-and-marble floor that would be opaque by day but, as Calatrava has described it, a glowing "translucent ice white during the night."

LEFT: In the earlier design, rooms follow the curve of the hill in which the house was set. BELOW: In the second design, the main house is accessed by an elevator or stairs.

Not for the faint of heart, certainly, and not something that a heavy-handed designer should attempt. But, as the architect Félix Candela once wrote, Calatrava's imitators will always be few because his work requires a mastery of technique and "a considerable dose of that indefinable ingredient known as grace." □




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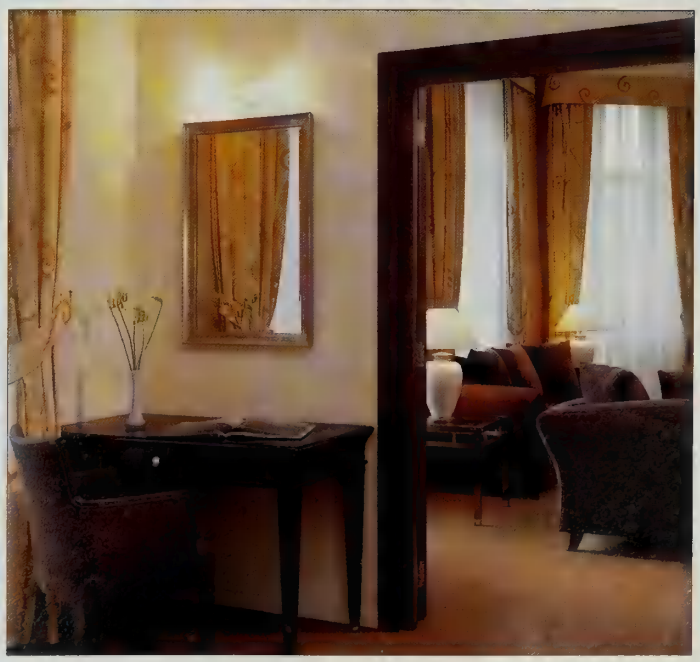
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BELIZE

Kanantik Reef & Jungle Resort

Deep in the Heart of Mayan Country, a Luxury Retreat Flourishes on the Caribbean Coast

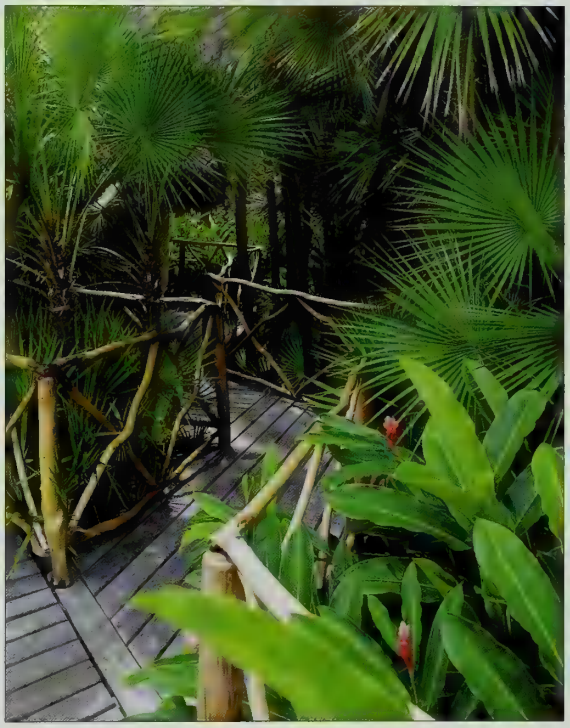




Text by Penelope Rowlands
Photography by Michael Calderwood

LITTLE REMAINS OF THE Mayan Empire—time and Central America's tropical climate have seen to that. Yet with its lost jungle cities, elaborate hieroglyphics and rumored bellicose ways, the appeal of this civilization (which vanished, seemingly overnight, in about 900) lingers on. "It's a very mystical heritage," explains Roberto Fabbri, co-owner of the new Kanantik Reef & Jungle Resort.

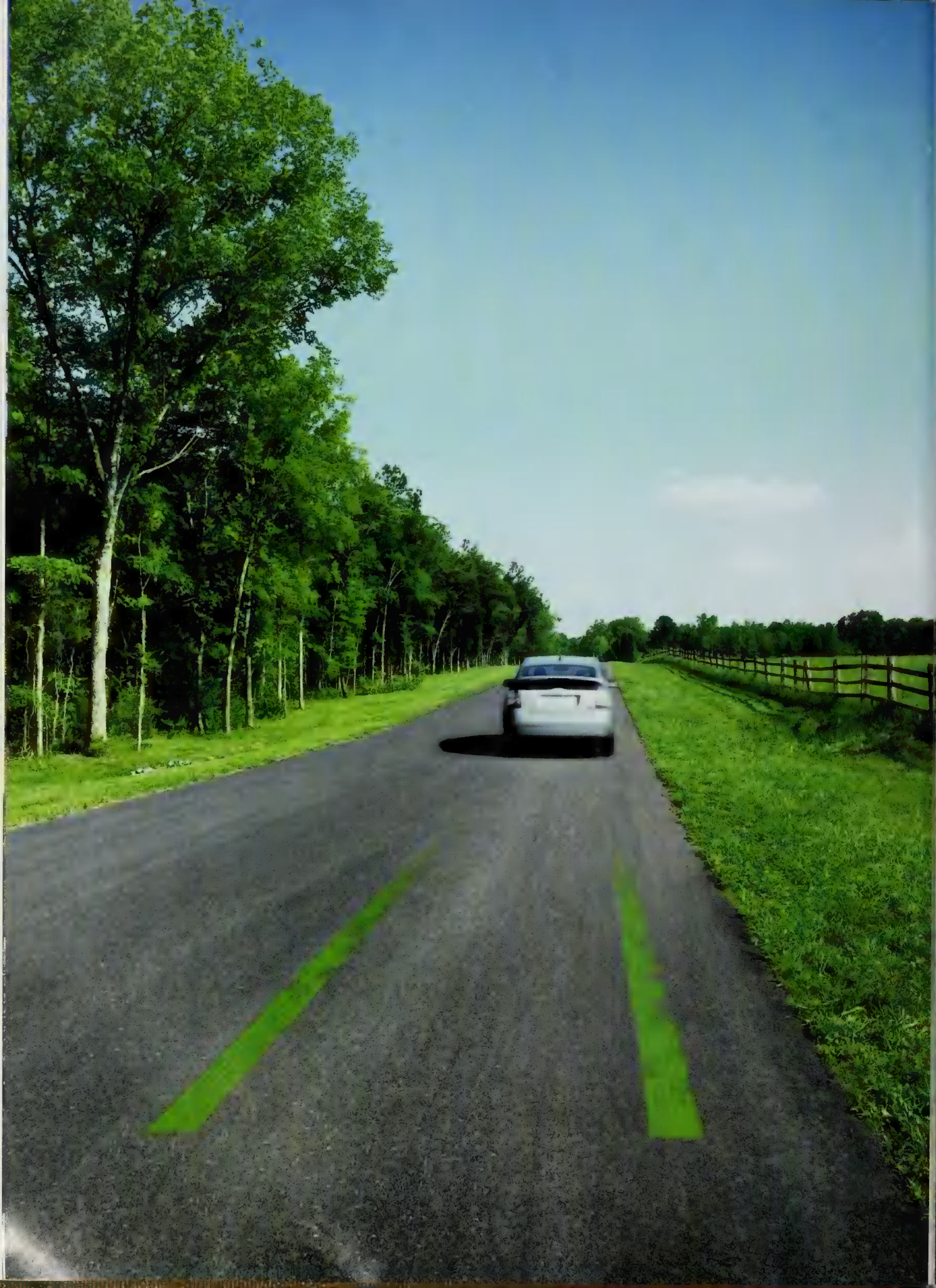
LEFT: "It's a luxury resort in the middle of nowhere," says co-owner Gianfrancesco Moscatelli. The rustic cabanas are ensconced in 300 acres of beachfront jungle in Belize.



ABOVE: A walkway, with railings handmade from Santa Maria wood, carves a path through the lush vegetation, connecting the reception area and the dining cabana.

So it seemed only natural that in creating a refuge in Belize—the heart of Mayan country—Fabbri would turn to these ancient rulers for inspiration. Kanantik's conical, thatched cabanas have a primeval look, clustered close against the deep blue tropical night. Delete some of the more outlandishly modern amenities—Internet tower, private airstrip and the like—and you might even be back in the time of the Mayans.

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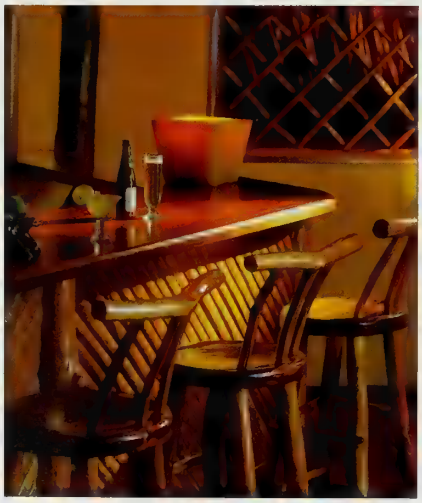
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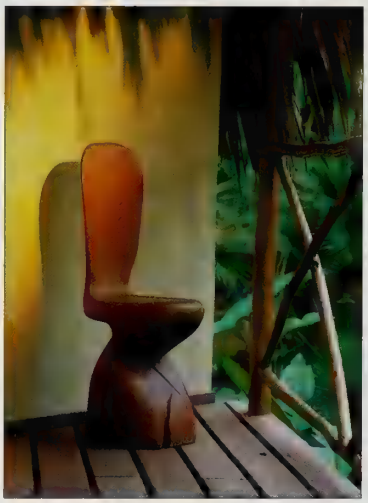
TOYOTA



Managing director and co-owner Roberto Fabbri designed the resort to reflect Mayan architecture and the local vernacular. ABOVE: Thatch roofs shelter the dining cabana.

RIGHT: Barstools made of *barbajolote* wood are representative of the hotel's artisan-crafted furniture. FAR RIGHT: A chair carved from a single piece of wood sits on a deck.



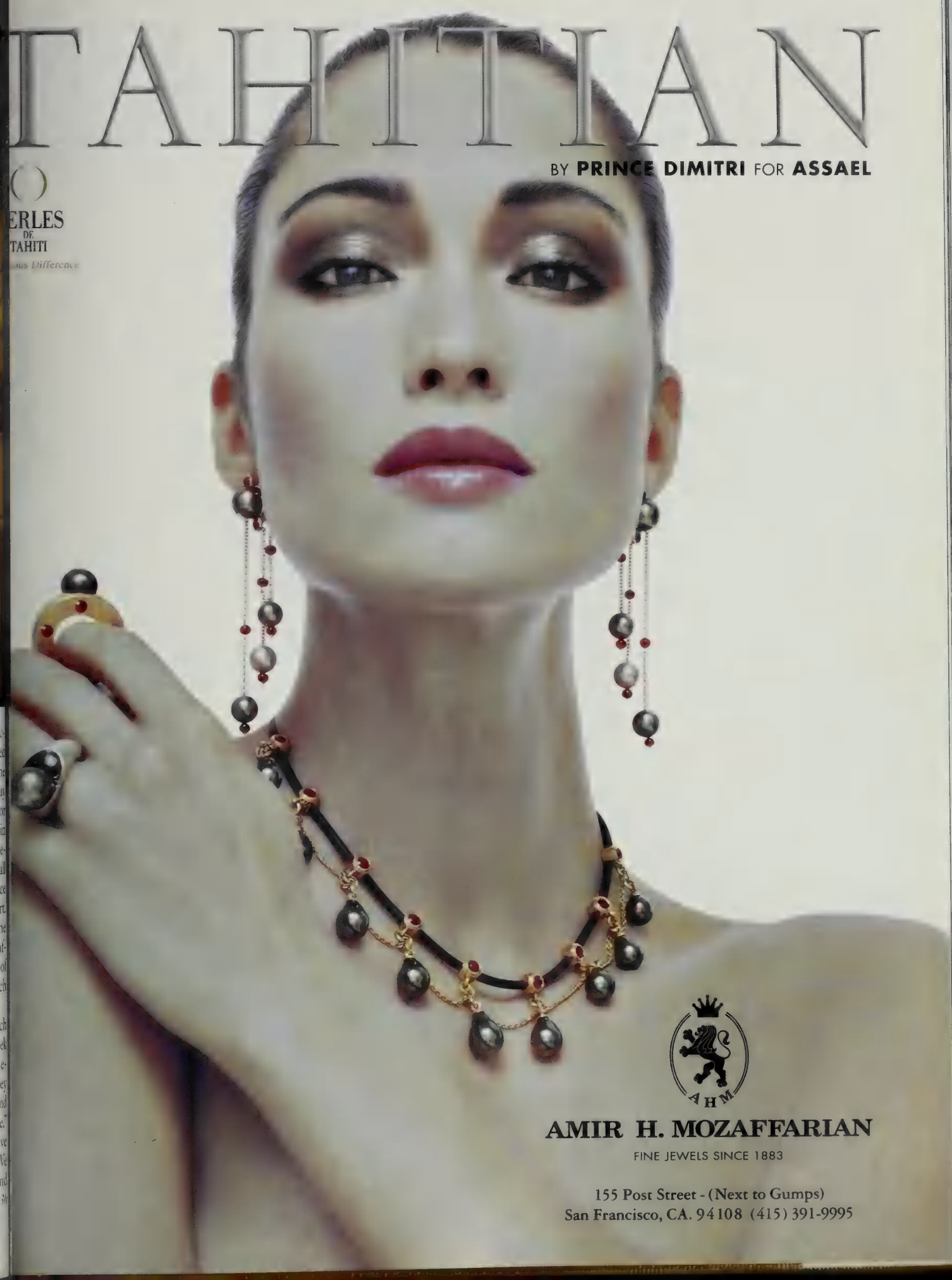


ing Mayan cabanas and making them deluxe," says Gianfrancesco Moscatelli, Fabbri's partner. "The concept came up almost naturally." After long days spent in or by the Caribbean, guests retire to the steep-roofed, one-room structures, the sound of surf thrumming through open-air windows, each picturesquely crisscrossed with local branches to prevent neon-colored tropical birds—so bright they look gaudy—from stopping in. And while there's air-conditioning, many visitors opt for a timeworn, equally efficacious local solution to beating the heat: doors that, when open, draw trade winds briskly through the interior.

In the mid-1990s the two Italian-born friends began their "crazy adventure," according to Moscatelli, a retired investment planner, when he brought his family on holiday to Belize. Within a month or so he was back, with Fabbri in tow, crossing this lush, sparsely populated country in a small plane, looking for a place to open a world-class resort. Weeks went by before the pair found what they were after—several hundred acres of dense jungle, a long stretch of it fronting the sea.

The task of taming such wilderness (in the Stann Creek area of the country) scarcely worried them, or so they claim. "We are Italians, and we think we're very creative," Moscatelli explains. "We have natural taste in our blood. We think we can solve any kind

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ABOVE: The secluded cabanas are encircled by private decks constructed from sapodilla wood. "We built everything quite large," says Fabbri, "because we had the space."

LEFT: Cotton mosquito nets drape a guest cabana's four-poster, which has a bedcovering of Guatemalan fabric. RIGHT: Stones from local rivers pave the shower floor.

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of problem." And there were plenty of them to attack, from building roads on the property—there were none—to finding the most environmentally sensitive way to clear the coastline—with machetes, it turns out. And then there was the task of creating a beach by hauling golden sand upriver from Glover's Reef, one of a trio of nearby atolls.

The look of the resort came from Fabbri—"a perfectionist," says Moscatelli—who took a self-designed crash course in Latin American culture, traveling through Nicaragua and other neighboring countries. "You get ideas looking around," Fabbri explains. He found particular inspiration in the tiny Guatemalan towns along the Rio Dulce with their distinctive thatch-roofed architecture. He adapt

continued on page 13



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ABOVE: Lounge chairs pull up to the swimming pool, which is bordered with Belize slate. A strip of sand separates the pool from the warm waters of the Caribbean.

RIGHT: Palm trees frame an idyllic view of the water-sports cabana, where guests can find equipment for activities from windsurfing to scuba-diving to snorkeling.



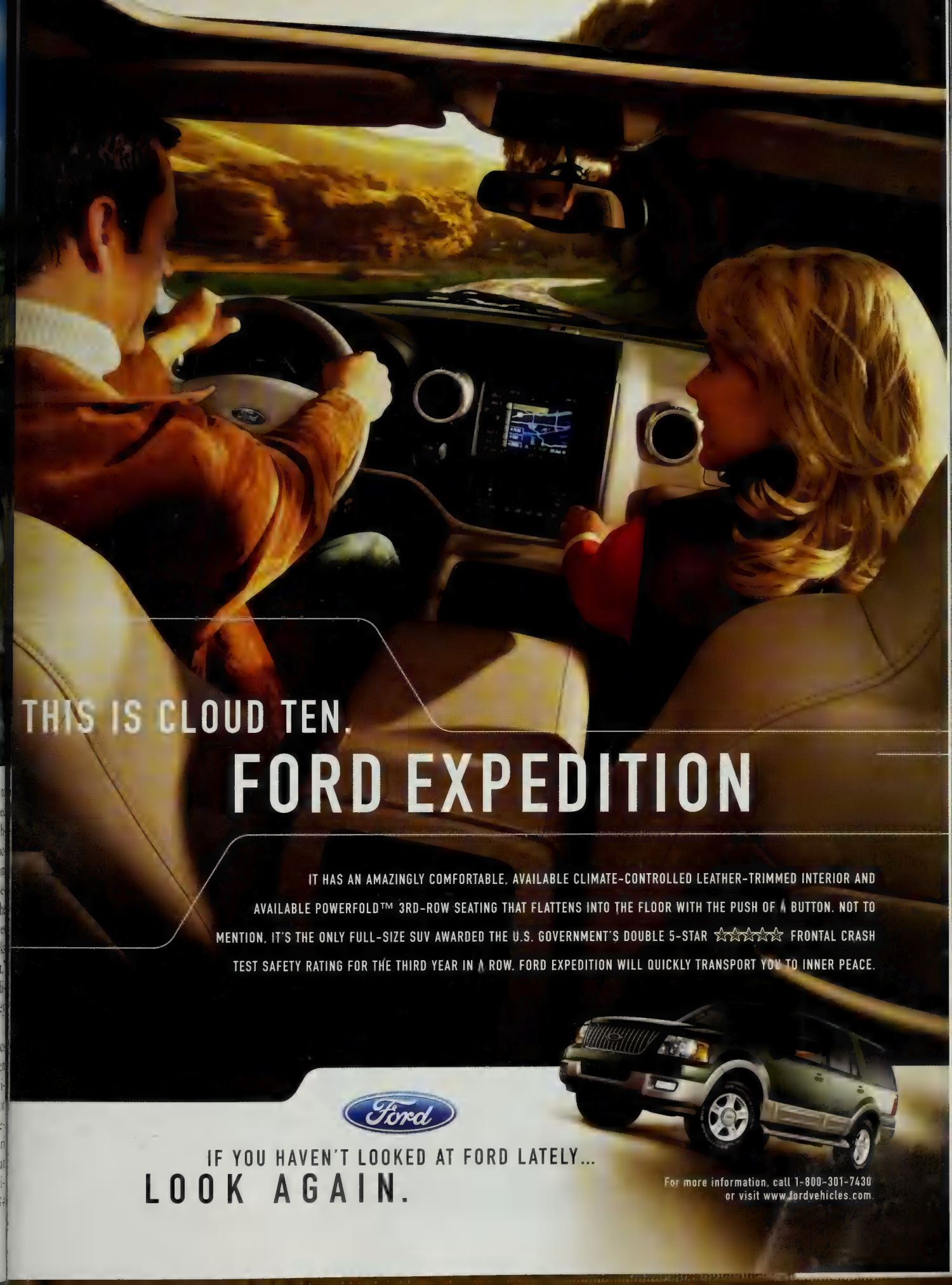
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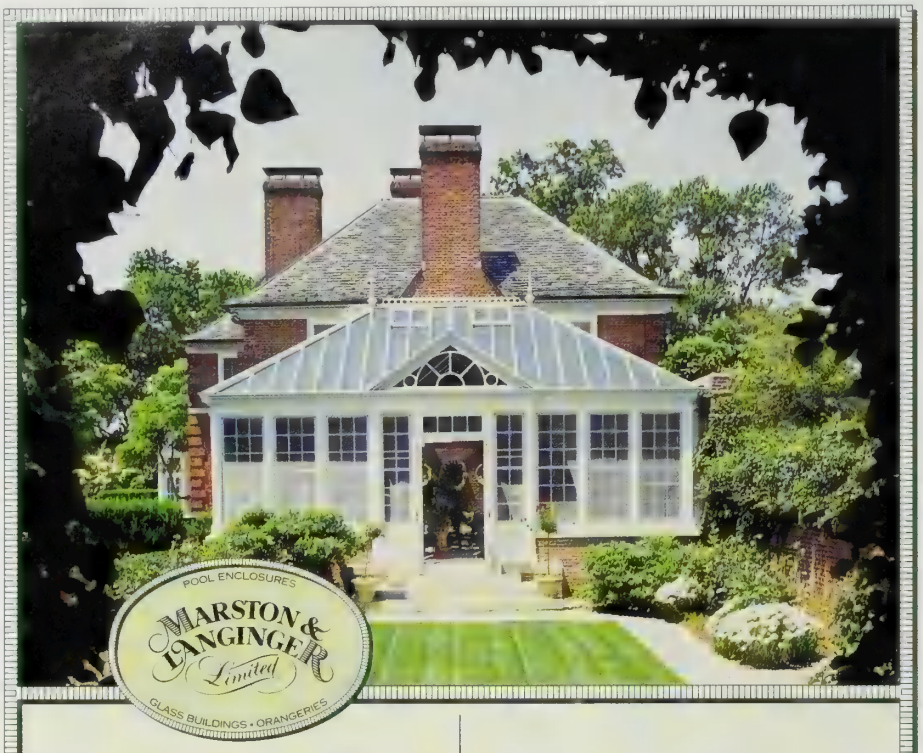
ed this vernacular for Kanantik, right down to the thatch itself (he used bay leaves, the frond favored in Guatemala, rather than cohune, which is more commonly used in Belizean structures). Because Fabbri considers small rectangular buildings to be "very bulky and very ugly," he determined that Kanantik's 25 guest cabanas would be round.

Octagonal, actually. Each measures 30 feet high, is 560 square feet and has a similarly capacious deck. (The bar and restaurant cabanas, are, of course, substantially larger.) Authenticity was a fetish. Fabbri, who's Kanantik's managing director, chose stucco over wood—"I didn't want to do a Swiss chalet"—and relied on indigenous building techniques. The resort's construction workers, many of them Mayan (as is 12 percent of Belize's population), colored the walls by rubbing natural dyes into them with cloths. "It looks more rustic than flat paint," says Fabbri. "When the Indians built their houses, they didn't have brushes."

The damp of the tropics can devour everything—even the vestiges of a great civilization (except, of course, for its ruins, which still dot Belize). Moscatelli and Fabbri searched out materials that could withstand such condi-

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Kanantik

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tions, including one of the hardest of hardwoods—a tool-breaking variety called sapodilla—for the cabanas' floors, and brass, which resists rust, for doorknobs and other metal fittings. And while both men come from Italy, the beautifully crafted tiles of that country were banished here. "I cannot put tiles in the middle of the jungle," Fabbri insists. "They just don't belong there." Instead, he substituted stones from two nearby creeks, using them to line showers and to surround the resort's pool.

As for the furniture, "we built everything in-house," Moscatelli explains. Many pieces, such as the cabanas' roughhewn four-posters, were made by local craftsmen from sticks cut on the property. Others, including some Africanized-looking chairs, each carved from a single piece of Santa Maria wood, came from a shop in Antigua. "They're made by Indians a few miles north," Fabbri says. "They could have been cut in the jungle around here. They don't look imported."

Kanantik's accessories, too, are "sort of rustic," he adds. "I couldn't go buy a hanger, so we made it with sticks." The distinctive slate-and-wood room numbers, in both Mayan and more conventional integers, were designed by Teresita Taca and inspired by the ancient Mayans, who often incorporated hieroglyphics into their architecture.

Part of the joy of running Kanantik, Fabbri reports, is watching guests transform. "Clients at first wear sandals; then they go barefoot." He himself is a case in point. Although he began wearing ties at the age of six, attending the opera with his parents in Rome, he now goes to work shoeless and hasn't worn a suit—even one of the bespoke Florentine ones he once favored—for the past seven years. "You really learn a certain kind of freedom here," he says. To the envy of his guests, who have to leave the resort when their vacations end, it's one he may never be obliged to forget. □

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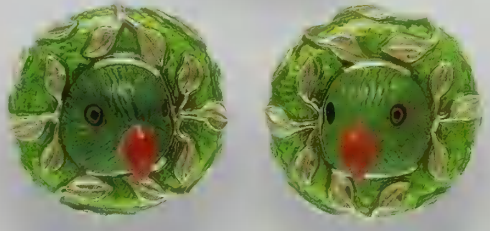
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Architecture by Gary Edward Handel, AIA/Interior Design by Frank Nicholson
Text by Michael Frank/Photography by Durston Saylor





ABOVE: The Ritz-Carlton New York, Central Park, built in 1929 as the St. Moritz, opened anew in 2002 after an extensive renovation by architect Gary Edward Handel. RIGHT: The hotel's Star Lounge.

WHEN THE GREAT New York architect Emery Roth designed the St. Moritz hotel on Central Park South in 1929, he was clearly working in a minor key, which is something few visitors to the new Ritz-Carlton—the St. Moritz renamed and reincarnated—would ever guess.

Roth, who was responsible for such cherished skyscrapers of Manhattan's golden age as the San Remo, the Beresford and the Ritz Tower on Park Avenue, respectfully set the St. Moritz into a line of buildings that constituted the smart sharp edge of Central Park. He created a handsome if not overly flashy base for the hotel and a rather straightforward trunk; then, beginning at the 22nd floor, he broke away into a variety of setbacks and a more spirited and intricate level of ornamentation that was evocative of his better-known work in Manhattan.

Inside, the hotel's public rooms were modest by today's standards, although in midcentury New York they were known for their Continental flavor. One early brochure broadcast the charms o its restaurants, among then Rumplemeyer's (the "Ameri can counterpart of the fa mous restaurants of Paris an the Riviera!") and the Caf de la Paix ("America's firs Sidewalk Café"). The hote

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RIGHT: Interior designer Frank Nicholson chose granite floors and elm-paneled walls to enhance the traditional feel in the Star Lounge's bar. William Switzer barstools.



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contained between 800 and 1,000 rooms—accounts differ, and there were various renovations over the years—and was proud to offer a combination tub and shower and a radio in each room.

That was then. This is now: 277 rooms on 22 floors, with 12 more floors containing 11 residential apartments. Marble baths with, naturally, separate tubs and showers. Radio—sure; also television, DVD players and stereo systems. Telescopes and birding books on windowsills in the rooms that overlook the grand swath of Central Park. A gym and a spa; an impressive double-height lobby lounge; a crisp contemporary restaurant, Atelier, whose chef, Gabriel Kreuther (he was formerly the chef de cuisine at Jean-Georges), was recent-

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BELOW: Nicholson believed a contemporary décor in Atelier, the hotel's five-star restaurant, would agree with the cuisine. Oval-back chair velvet, Old World Weavers.



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In the gaming area of the Club Lounge, patrons can view Central Park while engaging in a variety of diversions. Scalamandré damask on Italian armchair in left foreground.

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ly awarded three stars by *The New York Times* for turning out some of the most refined and flavorful meals in town.

This change from modesty to luxury is not, however, merely a matter of time bringing on a shift in sensibility, or new owners hoping to spruce up an old hotel by layering on the amenities and covering thicker mattresses with better sheets. Under the direction of Gary Edward Handel, the project's architect, and Frank Nicholson, its resourceful designer, the Ritz has undergone what is essentially reconstruction from the inside out and—on certain floors—from the outside in as well.

"In creating a five-star hotel, nothing, and I mean nothing, is too insignificant to puzzle out," says Handel.

"Time had not been kind to the building's exterior. It was showing rather a lot of wear and tear," explains Handel, who completely remade the lower two floors, following Roth's design but executing them in limestone and granite instead of cast stone. The middle part of the building received more moderate restoration, but floors 23 to 29 were stripped down to their structure and given new cladding and ornamentation, all exact copies of the Roth originals. The upper seven floors, which were corroded to the point of being unstable, Handel completely demolished and rebuilt from scratch.

Elevating the hotel's profile required Handel to summon "quite a bit of imagination" in reconceiving the interior spaces, whose very proportions clearly showed that they were designed in a different era. His boldest choice, certainly, was to remove much of the building's second floor, which he did in order to create a more impressive, double-height lobby. (The piece of the second floor that remained was converted into

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RIGHT: A guest room. The rooms facing the park come equipped with high-powered telescopes and guides for bird watching. The drawings are by Prudence Whittlesey.

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the Club Lounge, the spa and the gym.) Guest rooms were, inevitably, more than halved in number to create spaces better suited to a five-star hotel. Ceiling heights, which because of the windows could not change, were maximized with the application of coffers and drops. "And then there are the details," says Handel. "In creating the atmosphere of a five-star hotel, nothing, and I mean nothing, is too insignificant to puzzle out."

Much of this puzzling out fell to Frank Nicholson, the designer who built on Handel's work in the interiors. "Our model was a European hotel like the Ritz Paris or the Crillon," he remarks. "In Europe travelers are used to more intimate rooms, but they expect them to be stylishly and thoughtfully appointed." For Nicholson this meant building in wardrobes and TV/bar cabinets, which "help give the sense that every room is a suite." It meant padding the walls and upholstering them in silk damask, laying down wool carpets, using two types of marble in the baths and selecting traditional furniture that would be suitable in a private home.

Nicholson created an interesting dialogue between the reception lobby, the lobby lounge and the restaurant. The reception lobby retains its lower ceiling, which he characterizes as an advantage—"It reminds me of Claridge's in London; imme-

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LEFT: Highland Court damask covers a sofa in a suite's living room. Low table, Columbo U.S.A. ABOVE: Henredon chaise. Damask and floor lamp from Brunschwig & Fils.

Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to the most intriguing galleries in town. This month's destination: Atlanta, Georgia.

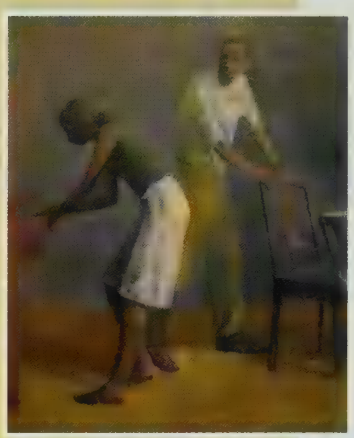
Considered a magnet for creative people and innovative ideas in the South, Atlanta's art scene is thriving. Although more traditional works are readily available, there is a bevy of contemporary art to be found around town.

(1) In 1982, **TRINITY GALLERY** was founded in downtown Atlanta on Trinity Avenue and then relocated to its present location in Buckhead in 1991. The owners, Alan Avery and Erin Wertenberger, present modern art by artists with *classical* training. "An artist's work should take the viewer to a place that he cannot go on his own. It should not merely restate the obvious," says co-owner Avery. "Any artist should know the classical rules of line, perspective, composition and color. We look for artists who venture beyond these limits to convey a piece of their inner selves." Case in point: Using oil as well as charcoal on paper, Peter Roux investigates the shared connection people feel when they see a landscape. *315 East Paces Ferry Road, (404) 237-0370; trinitygallery.com*

(2) Timothy Tew opened **GALERIE TIMOTHY TEW** in 1987 when he returned from living in Paris for two years. After 16 years and a recent major expansion, the gallery represents national and international contemporary artists such as sculptor Kimo Minton and oil painter Haidee Becker. Becker's paintings are direct and strong in both their form and emotion, reflecting the confidence that emerged in her childhood in a home that was constantly exposed to artists, writers and actors. Mark Webber's paintings are deliberately vague, portraying pared-down domestic situations around one or two figures. *309 East Paces Ferry Road, No. 130; (404) 869-0511; timothytew.com*

(3) **ANTHONY ARDAVIN GALLERY** shows contemporary art in a variety of media, including oil on canvas, pastel on paper, acrylic, mixed media and painted ceramics—with a focus on beauty as opposed to complex struggle. Scott Hill achieves the rich color and texture in his oil paintings by layering the pigment and then glazing over it. This allows the color to bleed through, giving his paintings a shadowy, aged appearance. *309 East Paces Ferry Road, No. 110; (404) 233-9686; anthonyardavingallery.com*







TOP TO BOTTOM: "Red Anemones" by Haidee Becker, Galerie Timothy Tew; "Two Figures with Bureau" by Mark Webber at Galerie Timothy Tew; Jacob Cooley's "January Tidal Creek," Trinity Gallery.

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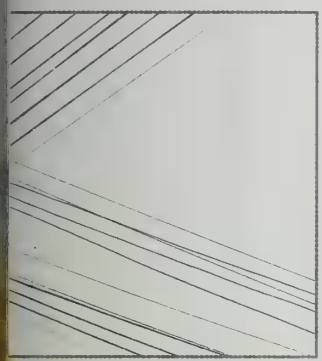
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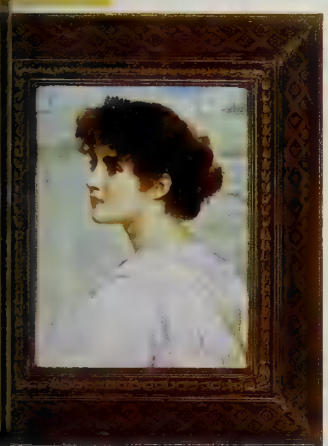
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Illustration by Annie Rudden

CLOCKWISE FROM UPPER LEFT: Maggie Hasbrouck's "Dresses," photoencaustic, at The Lowe Gallery; Peter Roux's "Location Edit #37," mixed media on canvas, at Trinity Gallery; Harry Callahan's "Telephone Wires" at Jackson Fine Art, courtesy of Pace/MacGill Gallery; Suk Ja Kang-Engles, "Eye Con III," The Lowe Gallery; "A Grecian Muse" by Norman Prescott-Davies, signed and dated l.l., 1892, at The Madison Gallery; Louise Nevelson's "Untitled," 1976-78, black painted bas-relief, at The Fay Gold Gallery; "Sailing" by Scott Hill at Anthony Ardavin Gallery; "Freeze" by Kim Anderson at The Fay Gold Gallery.

rica





4 Located in the Atlanta Decorative Arts Center, **THE MADISON GALLERY**'s vast inventory includes hundreds of 19th- and early 20th-century European, British and American oil paintings, watercolors and sculpture. The collection covers a spectrum of genre, portraiture, landscape, cityscape, seascape, sporting, still-life and floral, as well as works painted in the Academic, Barbizon and Impressionist traditions. The gallery was founded on the premise that fine art should be accessible to the initial as well as the seasoned collector. Norman Prescott-Davies, 1862-1915, painted "A Grecian Muse" during the Neoclassical period in the Grand Tradition. The young woman, painted in a cool, flowing shift, stares wistfully off to the left as if deep in thought and is set in a traditional Grecian scene: a Corinthian column and the Acropolis. *351 Peachtree Hills Avenue, Suite 226; (404) 816-4033; madisongallery.com*



5 **THE LOWE GALLERY** represents 60 contemporary artists—from local up-and-comers to those renowned nationally and internationally—and has more than 500 works on hand at the gallery at any time. The 9,000-square-foot space has soaring ceilings, allowing for monumental pieces to be displayed and three one-person shows per exhibition. Maggie Hasbrouck has remained in the forefront of the Atlanta art community for a decade, rising to prominence with her theatrical, photographically-based encaustic paintings, in which she adds wax mixed with pigment to her photographs. *75 Bennett Street, Suite A-2; (404) 352-8114; lowegallery.com*

6 Founded in 1988, **JACKSON FINE ART** has three exhibition rooms showing vintage, 20th-century and contemporary photographs, a print viewing area, a comprehensive resource library and a framing room. In March the gallery was purchased by Anna Walker Skillman from Jane Jackson, who became director of the Sir Elton John Collection. As critic John Marlowe describes Harry Callahan's work, "In his artistry, Callahan is able to make what is personal to him abstract for us, so we can in turn make it personal." *3115 East Shadowlawn Avenue; (404) 233-3739; jacksonfineart.com*

7 **THE FAY GOLD GALLERY** opened in 1980 with an exhibition of sculpture by George Segal, followed by Irving Penn, Robert Rauschenberg, Alex Katz, Cindy Sherman and Jean-Michel Basquiat. The gallery advocates art being created in Atlanta and the Southeast and therefore represents emerging Southeastern painters, sculptors and video artists, as well as nationally-recognized artists and the estates of Robert Mapplethorpe and Louise Nevelson. Kim Anderson describes her oil paintings as such: "Inspired by light leaks, blurs, dust, burns and the overall decay of old super 8 film, my paintings explore the spaces between resolution and disintegration." *764 Miami Circle, (404) 233-3843, faygoldgallery.com*

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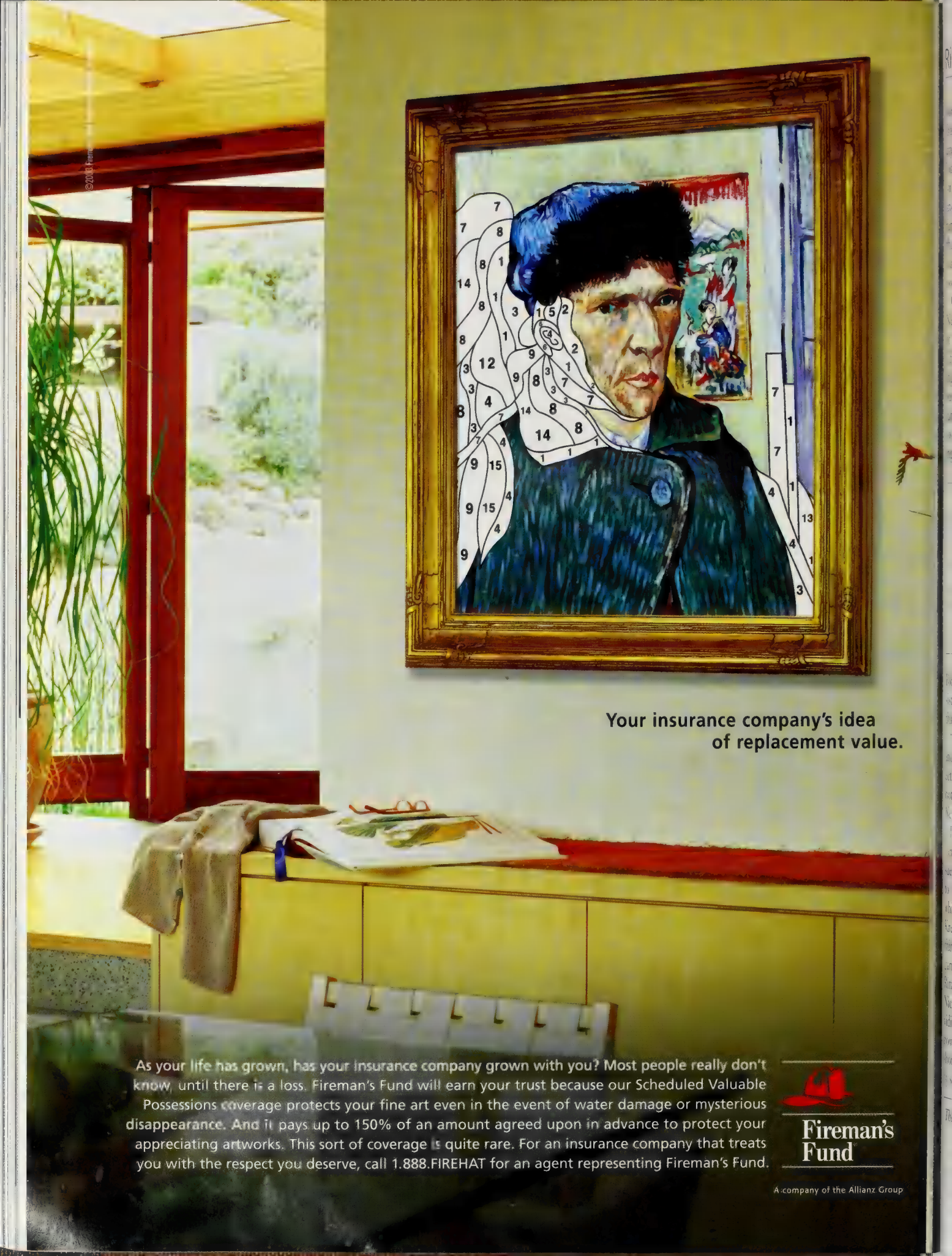
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continued from page 144

diately you feel you're in a small luxury hotel"—while the adjacent lobby lounge is grander, elaborately paneled on both walls and ceiling in burl walnut and fitted out with Neoclassical-style furniture and carefully curated artwork that, as throughout the hotel, in particular features paintings by Stephen Hannock and Samuel Halpert.

Canvases by Halpert, who often took New York City as his subject, were part of the personal collection belonging to Christopher Jeffries, principal and founding partner of Millennium Partners, the building's owners and developers, who turned to curator Joan Warren-Grady, owner of The Annex Fine Art Consulting, for advice on assembling the work.

"It reminds me of Claridge's in London—immediately you feel you're in a small luxury hotel," says Nicholson.

For each of their hotels Millennium insists on installing works by local artists that relate to the hotel's setting.

"The art is one of the most successful and individualizing aspects of the project," Nicholson observes. "It imbues the hotel with the essence of a sophisticated New York style."

In the restaurant, by contrast, Nicholson incorporated sycamore paneling, suede upholstery and edgier paintings to set a more contemporary mood, which he felt was in keeping with Kreuther's cuisine and comes as something of a surprise after the hushed, elegant public spaces in the rest of the Ritz. "That's precisely the point," says Nicholson. "Because in addition to providing luxury on every imaginable level, now and then a five-star hotel really should do that too—it should take you by surprise." □

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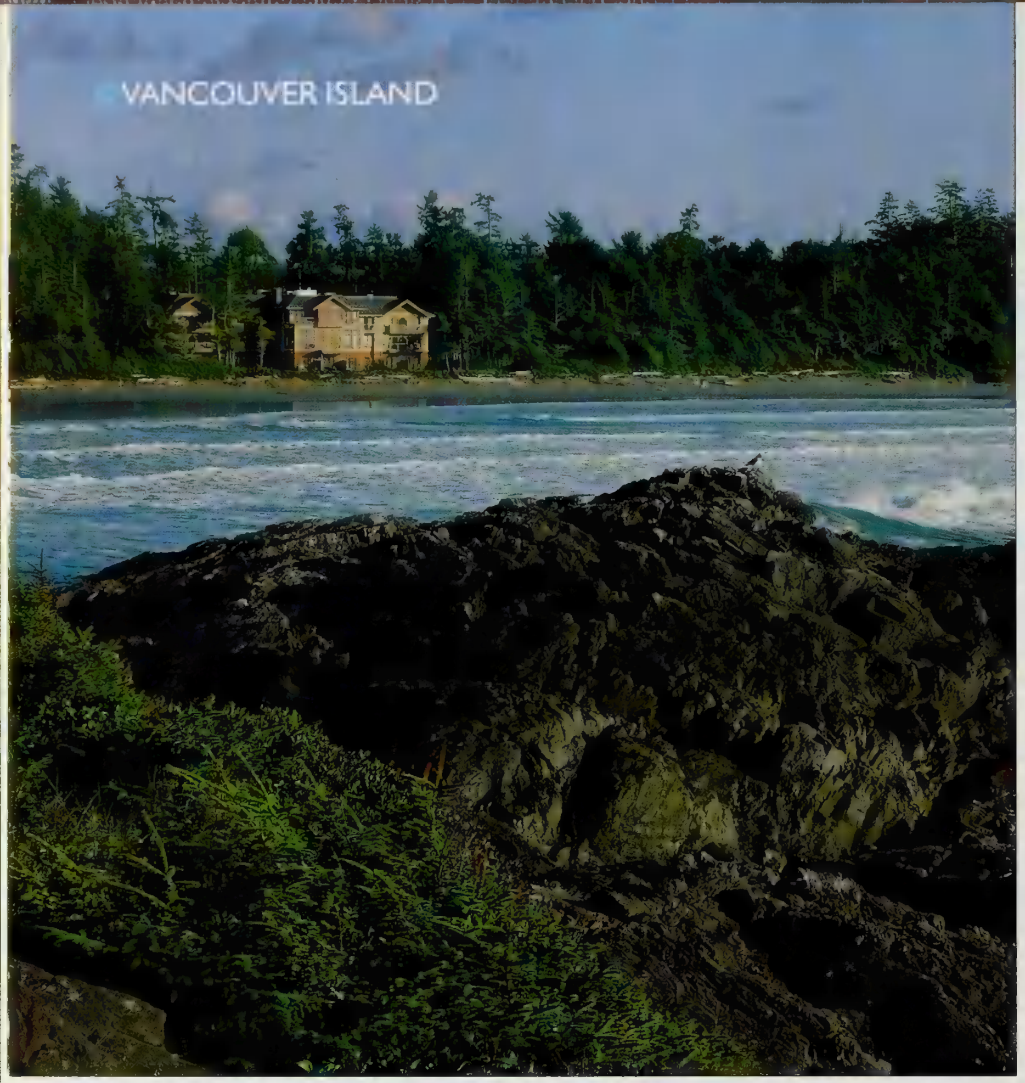


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Long Beach Lodge

A Rustic Island Refuge Celebrates the Canadian West

Architecture by Michael Nixon/Interior Design by Kimberly Williams Interiors
Text by Susan Sheehan/Photography by Roger Wade

EVERY GENERATION OF sophisticated travelers seeks new destinations, and every generation of enterprising hoteliers wisely seeks to accommodate them. And so Tofino, British Columbia, once a quiet fishing village 180 miles from Victoria, on the west coast of Vancouver Island, has become a lively year-round resort. Its newest fine hotel is Long Beach Lodge Resort.

"This project was a natural for me," says Tim Hackett, the Victoria builder and developer who created the lodge with architect Michael Nixon, of Broadmead Designs. "I've been coming here since the '60s. Back then I slept on the beach. I love the ocean, so when I decided to build my first hotel, I chose an eight-acre beachfront site between Pacific Rim National Park and Clayoquot Sound, with spectacular views of Cox Bay. I wanted the hotel to look as if it had always been here; therefore, its style is Canadian West Coast traditional."

Vancouver Island–based designer Kimberly Williams had done Hackett's residence and



ABOVE: From its spot on Vancouver Island in British Columbia, Long Beach Lodge Resort overlooks Cox Bay. Michael Nixon was the architect for the 43-room hotel.

RIGHT: Designer Kimberly Williams created the great room. The raven mask was made by Chief Bill George. Kravet fabrics on armchairs at right and rattan pieces by window.





ABOVE: Wave patterns behind the bar and on the maple chairs echo the Pacific Ocean. The fir bulkhead of the bar is suspended from the ceiling. Lighter chair fabric, Robert Allen.



"I don't want people to think they have to dress up or wipe their feet," says owner Tim Hackett of the lodge's informal feel. RIGHT: The dining room has muted tones.

had worked on a housing development for him. Together with her colleagues, Elaine Martel and Chantelle Taylor, she was his choice to design the hotel's 43 guest rooms, reception area, dining room, bar and great room. Williams considers the great room, which is 39 feet wide and 66 feet long, the highlight of Long Beach Lodge. Its ocean-to-sky windows bring in the wide-open views. From all parts of the room, guests can look out on surfers gliding toward the beach, admire multicolored sunsets or—during the November-to-March storm-watching season—see and hear the waves of the not-so-pacific Pacific crashing ashore.

Tofino is in one of the most extensive coastal temperate rain forests in the world and is surrounded by coniferous trees—spruce, Sitka spruce, cedar, hemlock and Douglas fir. Douglas fir was used for the oversize doors under the lodge's portico, as well as for the post-and-beam construction of the portico and great room. The great room's huge granite fireplace has a Douglas fir mantel. A particularly handsome woven wall, also made of Douglas fir, stands between the restaurant and the bar.

"We needed something to separate those two rooms, and I first proposed etched glass," Williams says. "But Tim told me he didn't want a trendy glass-and-brass look for the hotel, so we went with wood and wrought iron. The hardware on the front doors is wrought iron, shaped like branches, as are the saddle brackets supporting the beams and the chandelier that hangs from the great room's ceiling. The great room is painted a sage green. I pulled the

continued on page 157

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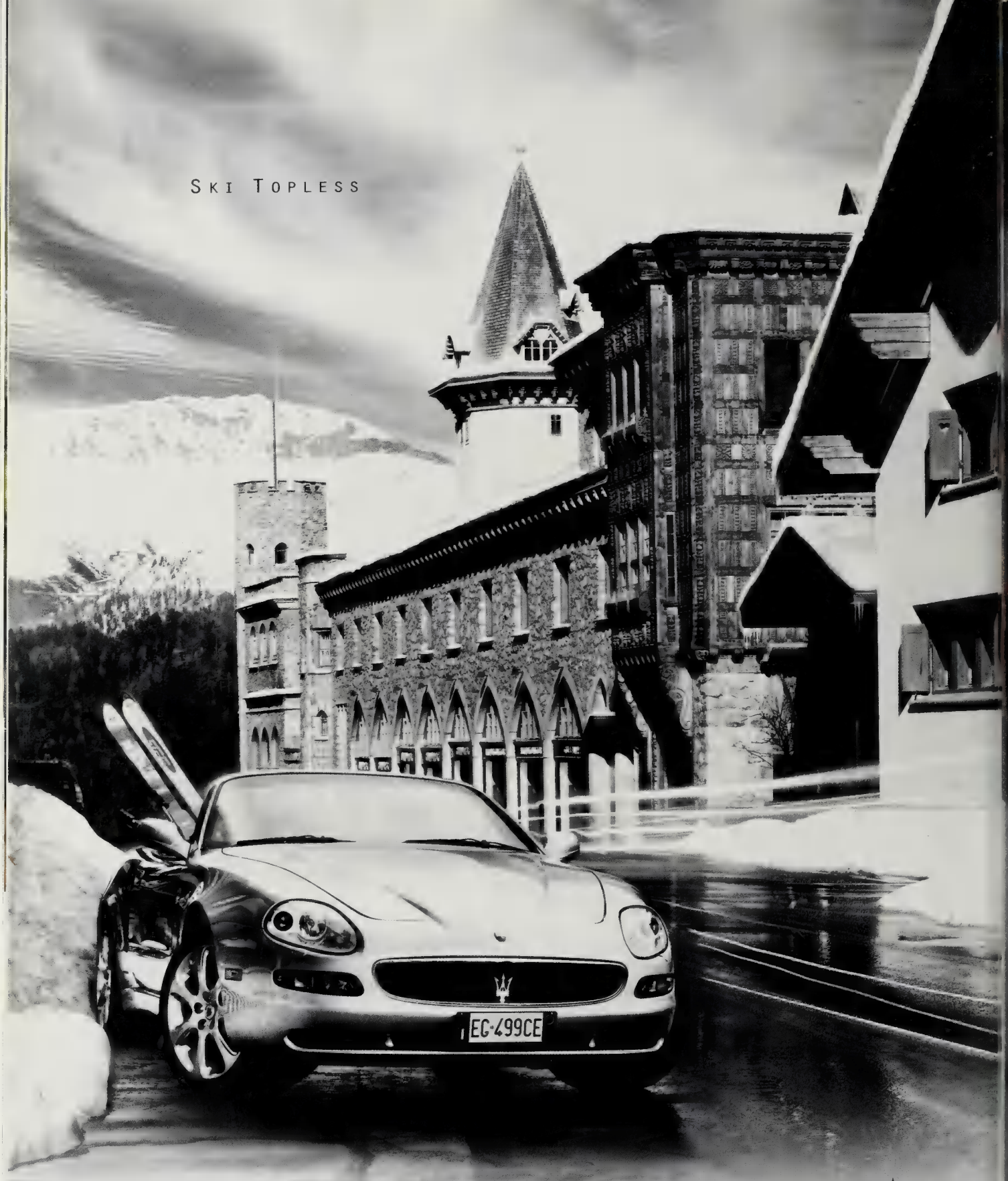
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The guest rooms have been designed in tones of the earth and surrounding salal.

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color from the outside in to reflect the surroundings."

The furniture is large-scale, with simple legs, straight lines and sturdy fabrics that can withstand the wear and tear of sand and surf. "There are eight clusters of furniture where guests may choose to chat, read or play cards and board games," Williams says. "Oriental and tribal area rugs add warmth and texture to the room. I've used leather and rattan chairs and durable chenille-covered pieces and stain-resistant fabrics on the upholstered chairs in the restaurant and bar and in the rooms on the first floor that welcome cats and dogs."

The oceanfront dining room is furnished with chairs and tables custom-designed by Kimberly Williams Interiors. The chairs' backs have a wave design. "The theme is repeated throughout the hotel, to

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ABOVE AND RIGHT: A guest suite has a sitting area by a gas fireplace. Williams wanted the rooms to be luxurious yet "cozy and welcoming." The artwork over the mantel is by Mark Hobson, a local artist.



ABOVE: On the rainy island, guests use the deck chairs to watch storms. "It's the only place I know where if people have good weather, they complain," Hackett says.

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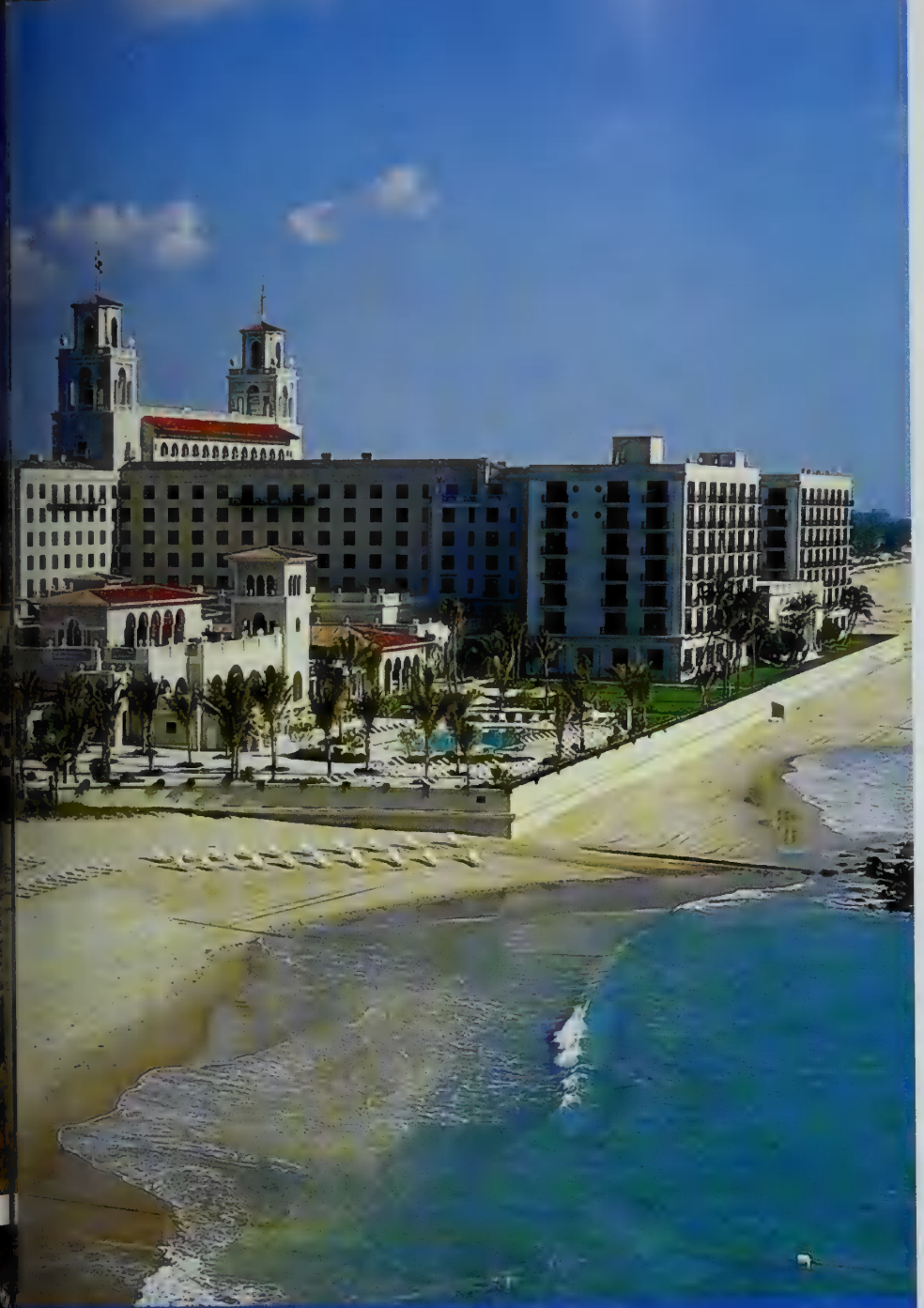
mirror the ocean's waves," Williams says. "The hand-forged wrought iron sconces in the dining room are wavy, and so are the stained maple chairs in the bar."

The art in the hotel is local. An oil painting by Mark Hobson, a Tofino artist, hangs above the fireplace in the great room, and a raven mask, carved in cedar by Chief Bill George, a member of the nearby Ahousat tribe, occupies a high spot on a post. The bird, which has a fanciful bark mane, appears to be surveying the room with amused eyes and an open beak. The

continued on page 159



RIGHT: The lodge sits amid native salal and Sitka spruce. "We're surrounded by forests and nature," Hackett notes. "I want people to feel this is an extension of their homes."



pretty: The Breakers holds a prime position in Palm Beach.

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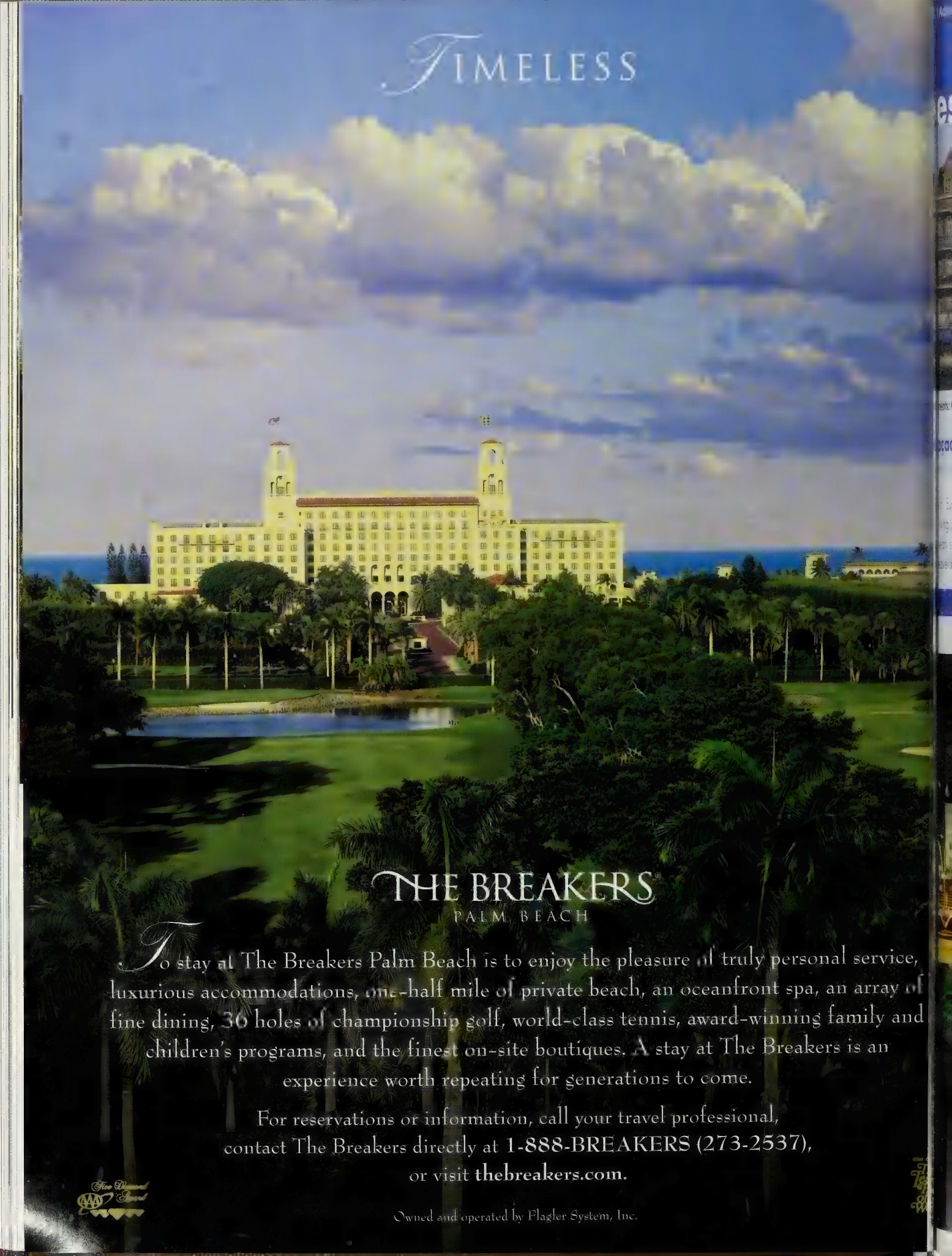
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A seemingly endless bounty of activities awaits the visitor here: 36 holes of championship golf, 10 tennis courts and a luxury spa and ocean-view fitness center that exude the easygoing splendor of the French Riviera and Italian coast. Guests can lounge at a Mediterranean-style Beach Club overlooking a half-mile private beach, or sample an extensive program of family and children's activities and water sports.

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eats: Curaçao's buildings reveal its European roots.

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n European architecture mingles with ving on Curaçao, the southwestern ean island located 40 miles off the coast zuela. A history of Dutch settlement, coupled with calm, clear waters, comprises the singular setting that is Curaçao.

As such, civilization and wilderness are in constant coexistence. A visitor can wander through streets whose buildings and houses were first found in countries of an altogether different clime and time. Shortly, the scene changes to beaches and coral reefs that are as untouched as if the island had never been discovered.

Diving is de rigueur there, with the renowned "Mushroom Forest" as well as inlets and coves tucked all around the island. For golfers, an 18-hole course is on hand, and sightseers will appreciate the floating market and Pontoon Bridge. After dark, visitors spill onto the streets for a lively nightlife of restaurants and casinos.

Guests may take advantage of the local architecture by staying in bungalows, guesthouses or apartments. There are also deluxe resorts to choose from, including SuperClub's Breezes, a Marriott and a Sheraton.

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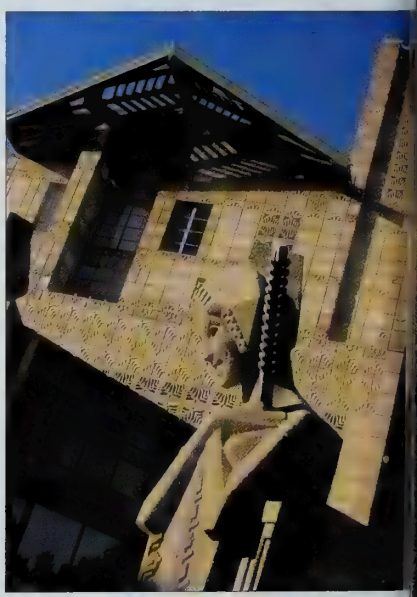
From its modest beginnings, Phoenix has evolved into a deluxe destination for those wanting serenity, rejuvenation and a highly desirable climate. Set between dramatic mountain ranges in the Sonoran Desert, the city enjoys the fruits of diverse cultural traditions that blend Native American and Spanish influences with the pioneering spirit of the American West.

From its modest beginnings, Phoenix has evolved into a deluxe destination.

Now the sixth-largest city in the nation, Phoenix provides a wealth of recreational activities: top-tier golf at more than 200 area courses; dozens of Four- and Five-Star/Diamond resorts, including an eclectic mix of restaurants and award-winning chefs; healing spa treatments derived from Native American traditions; and desert expeditions such as horseback rides, v tours and hot-air balloon rides.

Perhaps no architectural structure c Phoenix as well as the historic Arizona B Resort, which celebrates its 75th annive 2004 as the first resort in Arizona and th existing Frank Lloyd Wright-inspired hotel world. As the hotel's consulting architect, favored materials that were indigenous Sonoran Desert–hence the resort's b blocks made from desert sand, enormou leaf ceiling in the lobby and a glittering c roof. Over the years, the Arizona Bilt noble scale, as well as its meticulous s have made it home away from home for f guests ranging from Marilyn Moni Michael Jordan.

Two other "must-see" Phoenix landmark celebrating their 75th anniversary in 20(the Heard Museum, a noted Native An museum spotlighting traditional and con rary textiles, art and jewelry; and the Or Theatre, designed with an elaborate mix Spanish medieval and baroque as v Italian and Greek allegorical styles. Both the amalgam and adventure that e Greater Phoenix.



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PHOTO: HIDEAWAYS/Klocke Publishing Company

The main building and view to the pool.

CuisinArt Resort & Spa

The Caribbean's New Mantra

Relaxation is a priceless work of art, one that first requires a canvas of white—pure and unspoiled. Welcome to the Caribbean's new sanctuary of warm hospitality and blissful surroundings: CuisinArt Resort & Spa, Anguilla.

Tucked into a crescent curve of Rendezvous Bay on the tranquil island of Anguilla, CuisinArt is an oasis of Mediterranean villas crowned with brilliant cerulean blue domes. An award-winning botanical tapestry with more than 40,000 trees, flowers, and shrubs—ribbons of color and fragrance—gently winds its way through the resort, leading each guest on an exotic, personalized journey.

Each of the 93 guestrooms and suites at CuisinArt is graciously expansive, ranging from 900 to more than 7,500 square feet. Thoughtfully appointed with custom-designed fabrics and furnishings, all rooms provide guests with extraordinary sea views.

The Venus Spa at CuisinArt beautifully melds the expertise of Old World European spas with the incomparable beauty of this Caribbean paradise. Designed as a luxury retreat, it offers escape from the everyday and total rejuvenation of the mind, body and spirit. The 7,800-square-foot Spa is the premier full-service luxury resort spa on the island of Anguilla. Overlooking the lushly planted grounds and aquamarine



The cerulean-domed entrance.

waters, it features five treatment rooms and the Rusk® Hair Salon. A staff of highly trained professionals artfully blends traditional and innovative treatments. The Venus Spa has a fully equipped, professionally staffed Fitness Center featuring state-of-the-art exercise equi individualized training programs an Yoga Pavilion.

Guests feast on exquisite cuisine, muc complemented by the resort's healthy picked produce, in all three of CuisinArt rior restaurants: Restaurant Santorini, Mediterraneo and the Hydroponic Ca on-site Hydroponic Farm supplies produce daily, helping to create the trademark menus. Executive Chef Denis formerly of Four Seasons Hotel's Tru Toronto, studied under the revered Fren Paul Bocuse, the resort's culinary con Bocuse, who operates two internat respected cooking schools, holds th honor of having received three Michel every year since 1965—more than 3 secutive years of recognition as one finest chefs in the world.

Relaxation is a priceless work of art, one that fir requires a canva of white—pure an unspoiled.

The seven-day CuisinArt Interactive Retreat, conducted by the CuisinArt sta mizes an individual's physical, mental a tual well-being. The program encom guidance in nutrition, exercise, body tre and other valuable therapies. The g teach each client how to discover, att sustain a total sense of well-being. P everything from three carefully balance and nutritional analysis to interactive wo and supervised exercise regiments, the stresses the importance of revitalization ting back to living healthy.

For information, call (800) 943-3210 www.cuisinartresort.com.

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Brilliantly-lit fountains mark the entrance to Bellagio.

Bellagio

Lavish gardens. World-class culture, entertainment and shopping. Supreme service. These, the prerequisites of any discerning traveler, are a challenge to find together within one small corner of the globe, let alone in a single resort. Yet Bellagio in Las Vegas has managed to accomplish this remarkable feat, as the first hotel and casino and the largest resort in history to receive the prestigious AAA Five Diamond Award.

The Bellagio Gallery of Fine Art is a cultural destination unto itself. The premier art gallery in Las Vegas presents two to three exhibitions a year drawn from the world's finest museums and collections. Beginning September 13, 2003, visitors can view "Treasures from Chatsworth: A British Noble House," with priceless works from the private collection of the Duke and Duchess of Devonshire. Amassed over five centuries, the collection spans Old Master paintings and drawings to sculptures, gems and rare books.

Culinary artistry continues within Bellagio's dining establishments. Options range from Picasso, which has won the AAA Five Diamond Award, to the seafood at Aqua and French cuisine at Le Cirque (both Mobil Four-Star and AAA Four Diamond Award winners); to Italian dishes at Circo and the modern Mediterranean menu at Olives.

When it comes to entertainment, few who witness a Bellagio Theatre performance of "O" by the celebrated Cirque du Soleil troupe will ever forget it. This stunning mélange of synchronized swimming, acrobatics, theatrical effects and live music is performed in, on and above water. For those in search of the hottest nightspots, there is Light, a sexy, refined, bottle-service nightclub and lounge. Guests at Fontana Bar get a spectacular view of the Fountains of Bellagio—a veritable ballet of dancing, soaring water c graphed to music and lights.

Few who witness a performance of "O" by Cirque du Soleil will ever forget it.

Fulfillment of the shopping variety is found Bellagio, which gathers the world's m courant boutiques in a spot considerably than Paris or Milan. This glass-enclosed nade features upscale shops including G Armani, Gucci, Tiffany & Co., Hermè Chanel. For the simpler charms of natu Bellagio Conservatory and Botanical G unveil a theatrical display of flora each s and major holiday, a sensory greeting fo ing travelers.



The lobby's ceiling is adorned with a vib chandelier by glass sculptor Dale Chihul

Pampering is the order of the day Bellagio and Salon Bellagio. Guests of enjoy a wide array of European bo treatments and massage therapies. Th cent salon allows guests to choose from of services in a peaceful setting. Bellagi ly broke ground on its Spa Tower, to pleted in December 2004. In addition luxurious rooms and suites, the new to feature an expansion of the spa an additional space for meetings and con a restaurant and new retail shops.

For information, call (866) 952-7111
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Of the select few hotels
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Bellagio is the first and only resort casino to have achieved the highly coveted AAA Five Diamond rating. So, for those who wish to bask in the world's finest luxury accommodations, dine in establishments like the Five Diamond Award-winning Picasso, see "O" by Cirque du Soleil and revel at thrilling games of chance, there is but one destination.

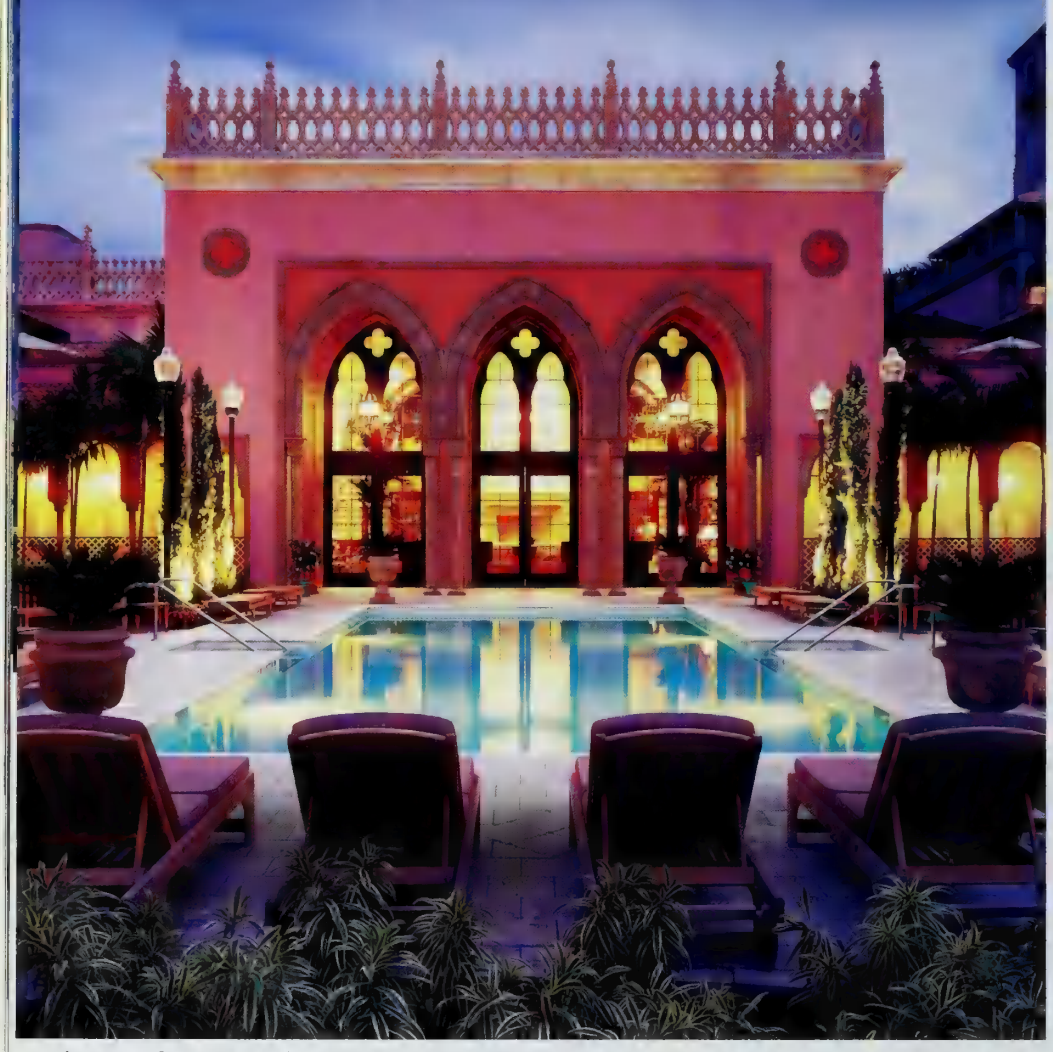


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Boca Raton Resort & Club

Is it by design that the pink sunsets at the Boca Raton Resort & Club are the same shade as its Spanish-style structure? That gorgeous convergence was in fact the eye of Addison Mizner, the Resort's renowned architect and founder who, in 1926, set out to enhance a land like no other on Florida's fabled Gold Coast in Palm Beach County.

Visitors today will be equally m[illegible] by his deft design touches. The welcome [illegible] the splendid entrance with Mediterran[illegible], creating an exotic locale that assures tra[illegible] they are far out of reach of less captivating concerns.

Addison Mizner's foresight endures—as do the soothing pink sunsets.

Lush courtyards, European fountains and rows of palms surrounding the entrance mix with Mizner's private collection of rare antiques from old churches and universities in Spain and Central America.

"Many architects had imagination, but only Addison Mizner had the courage to let it out of the cage," said Frank Lloyd Wright. This visionary engineer a "village unto itself," with elegant archways, ornate columns, mosaics, b ceilings and fountains, combining in a resort of Mediterranean-influenced archite



The Yacht Club, with 112 luxurious water guestrooms and suites.

Much has evolved since the Boca opening, including a choice of accor tions at one of five distinct venues. The has recently completed the new Spa P echoing the original architecture and fe 44 treatment rooms, sunning terraces, gardens and treatments including a res water ritual.

Golfers will delight in playing on any championship golf courses and relaxing new Mediterranean-style Clubhouse breathtaking views of the Resort Course who seek a luxury respite will find concierge care at the new Yacht Club; waterfront suites, guestrooms and boutic services redefine the concept of elegant comfort. These and all guestrooms ben access to a half-mile private beach, a Fitness Center, dining selections that v casual to elegant and children's activitie

At the Boca Raton Resort & Club, Mizner's foresight endures–as do the pink sunsets.

For information and reservations, call travel professional or (888) BOCA-83 Raton Resort & Club, 501 East Camin Boca Raton, Florida 33432. Visit the V at www.bocaresort.com.









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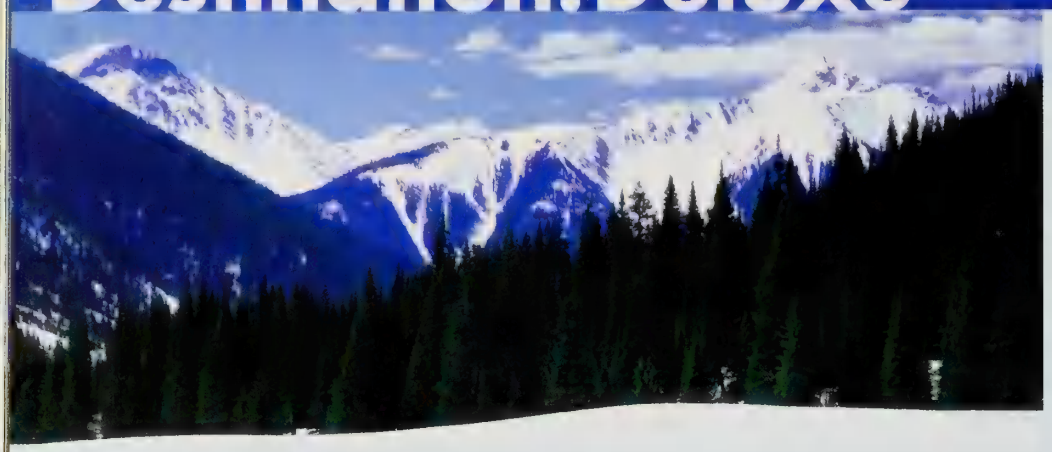
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Surreal scenery: A slice of heavenly peaks in Colorado.

Colorado

Imagine playing an invigorating round of golf on a championship course at 8:00 a.m., then zipping into a ski suit that afternoon and hitting the best-groomed slopes in the U.S.–all in the middle of wintertime. One deluxe destination can lay claim to the most diverse winter vacations: Colorado.

For those who consider a Colorado winter trip to mean skiing, skiing and more skiing at resort meccas like Aspen, Vail, Telluride and Crested

Colorado winters beckon with attractions both o *and* off the slope

Butte, that's only part of the picture. I Colorado winters beckon with attraction on *and* off the slopes, thanks in part area's surprisingly moderate temperature sunny days year-round, and its wide-r landscape: flat eastern plains, sparklin along its Front Range, snowy peaks Rocky Mountains, red-rock plateaus Western Slope.

Regardless of the season, Colorado is door paradise. One can go golfing aga



rop of rugged mountain peaks at a state , many of which are open all year. Or test mettle at Ouray Ice Park, notorious for nging ice climbing paths and ever- ding terrain. Or blaze through soft pow- snowshoes. Or cross-country ski along nds of dedicated trails.

dition to higher-adrenaline activities, ado delivers more serene outings such as ack riding through snow country, tracking of elk from the vantage point of a hot-air n, or gazing at the stars while enveloped rm, bubbling water at one of the many hot springs across the state.

nood for something a bit different? Break angling gear and try ice fishing for trout at one of thousands of lakes, reservoirs, nd streams. Fly across the snow on a d tour, watching Colorado's high-country winter-scape go whirling past. Explore mining towns, where fortune seekers once flocked in hopes of staking their claim to gold. Or discover the remains of the stone cities from the ancient Puebloan Indian culture preserved in the southwest corner of the state at Mesa Verde National Park.

With all these outdoorsy options, enough room in the suitcase to pack skis, boards, clubs and rods might be the only dilemma when planning a trip to Colorado.

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The tropical beauty of Jamaica.

Jamaica

For many travelers, the most memorable part of a vacation comes in developing a real connection with a land and its people–a connection often found outside the resorts, and within the country's natural landscape. To truly know the idyllic charms of Jamaica, many savvy travelers choose a private villa, an intimate hideaway that not only offers the highest level of luxury, value and personal service, but also an authentic Caribbean experience.

The possibilities for villa vacations in Jamaica are as abundant as the island's white sands and clear waters. Available are thatched-roof cottages perched on seaside cliffs or on pristine beaches, cozy mountaintop bungalows, palatial estates in hills overlooking the Caribbean Sea, and private seaside condos boasting ocean-front views and a host of resort amenities.

Whether looking forward to sunbathing, swimming, marlin fishing or scuba diving; golfing at one of Jamaica's eleven 18-hole championship courses, five of which are in Montego Bay; biking through the countryside's trails; reggae dancing in a downtown club; exulting in



Poolside at an inviting villa.

a poolside massage; or simply sipping a rum cocktail while watching the glorious sunset from a private terrace, one can find a villa to serve as an island home.

One constant is personalized service with an emphasis on pampering. On a daily basis each villa is graced with a personal chef who prepares favorite home-cooked meals (and might even divulge secret recipes for island delicacies), a private gardener who tends to the native flora of each property, as well as a butler, housekeepers and laundry staff to tak of the details while guests devote themse a well-earned respite.

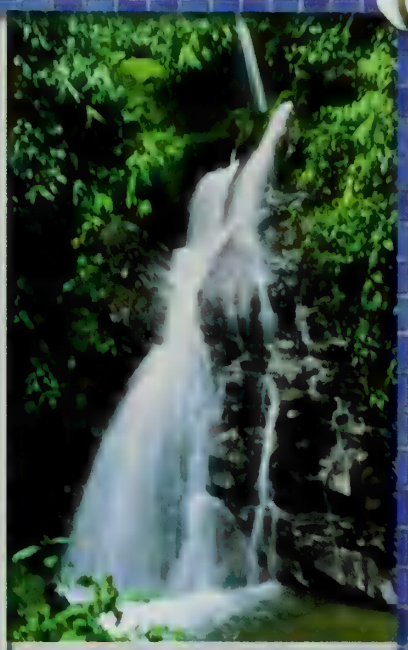
To truly know the idyllic charms of Jamaica, choose private villa.

To start planning the ultimate villa vacati astute traveler should consult a represent JAVA–the Jamaica Association of Villa Apartments. JAVA, whose 300-plus m establishments meet the most stringer dards for quality and service, is an indis ble resource for visitors to Jamaica. Tr can visit www.villasinjamaica.com, javavillas@aol.com or call (800) VILLA book reservations, search for recomm villas by geography and/or key featu create a custom package.

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PHOTO Yankee Holidays

Top to bottom: Arizona's Sonoran Desert; a Bahamas getaway; Chac Mool Mayan figure in Mexico; Kauai, Hawaii; skiing Canada.

Travels Within Reach

As the cooler weather sets in and signs of the seasons can no longer be denied, American Express Travel can turn daydreams of pure white sands, purple-hued sunsets, powdery snow or weathered hiking trails into reality. *Travels Within Reach* presents a wide array of personal vacations in destinations across the United States, Canada and Mexico, as well as to the islands of Hawaii, Bahamas and the Caribbean.

The vastness of the United States offers so much to discover—or rediscover. Sip the best wines from California's Napa and Sonoma Valley wineries, splash in the surf at Laguna Beach and browse the boutiques in Beverly Hills. In Arizona, tour the desert landscape or soak up Scottsdale's art scene. Get a taste for New Orleans, mixing a savory culinary experience with sweet Jazz. Melt into the low-key Southern charm of Florida's Key West, a laid-back counterpoint to the effervescent nightlife of Miami Beach. Explore Hawaii's wonders: majestic waterfalls, tropical forests, volcanic mountains, black-sand beaches and emerald-green golf courses.

In Canada, an attractive exchange rate turns shopping into a competitive sport and the temperate climate of Vancouver and Victoria allows for year-round exploration of handsome 19th-century stone buildings and antiqu
In winter, areas of Canada transform
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long day, try stargazing from an outdoo
or unwinding by a roaring fire.

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perfect antidotes for overexposure to t
or daily life. The luxury of cruising perr
to dip into a string of islands, while a
stay encourages you to reserve a pc
and white-sand beach for yourself. Th
tantalizing buffet, so sample a little Ba
some Curaçao, a bit of the Bahamas
dollop of St. Marteen/St. Martin, with
the U.S. Virgin Islands on the side.
dessert, try the Caymans!

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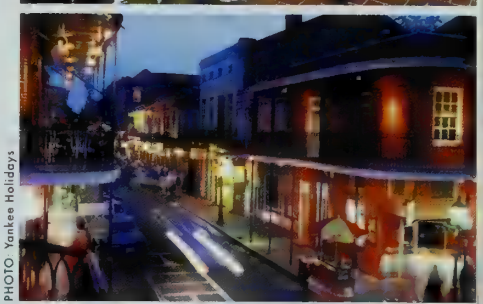
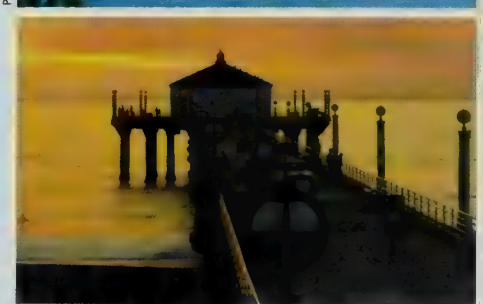


PHOTO: Yankee Holidays



PHOTO: Radisson Diamond Caribbean



Top to bottom: Cayman Islands coral reef, Curaçao; New Orleans; Radisson Seven Seas Cruises; Manhattan Beach Pier in California.

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HABERSHAM

Long Beach Lodge

continued from page 158

lodge's chef takes pride in serving seafood from nearby waters—Dungeness crab, wild salmon, halibut—and free-range organic poultry raised in Vancouver Island's Cowichan Valley, together with pinot blancs and merlots from the island's Okanagan wine country.

The guest rooms, like the public spaces, have been designed for comfort in tones of the earth and surrounding salal. A suite has a king-size four-poster bed made with edge-grain fir and accents of gumwood, a tumbled-slate fireplace and a chaise longue. Oceanfront rooms have private balconies with custom cedar deck furniture. Some rooms offer whirlpool tubs, others soaker tubs; all rooms have separate showers, high-thread-count Egyptian cotton sheets and duvet covers, and duvets filled with a nonallergenic alternative to down.

Guests at Long Beach Lodge Resort may walk, bicycle, drive or be driven five miles into Tofino for lunch (it has a variety of restaurants) or to shop (for First Nation handicrafts and a-cut-above-average souvenirs). Tofino has three surfing schools, and its docks serve as launching points for numerous sports and expeditions: kayaking, bear-watching, bird-watching and whale-watching. Resident pods of whales are frequently sighted, as are seals and sea lions, haughty bald eagles and comical-looking tufted puffins. The lodge places books on western birds and on the plants of coastal British Columbia in each room, along with rain gear.

Tim Hackett has just built a dozen two-bedroom, two-bath cottages with complete kitchens and private hot tubs near the lodge. "As children, we went to cottages, and there's something romantic about returning to cottages," he says. "In mid-December I'm planning to put a fresh tree with Christmas lights in each cottage. Guests will bring their own ornaments, but each year we'll have a local artist design an ornament. Those who return will someday have a nice collection and, I hope, nice memories." □

Long Beach Lodge Resort
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Tuesday, October 21, 2003

Proceeds benefit the Kips Bay Boys & Girls Club. For tickets, call (718) 893-8600, ext. 245.

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Treasures of Valencia

Join Architectural Digest and **Lladró USA** for an exclusive preview of "Treasures of Valencia," a special exhibition of photographs by Christopher Makos and sculpture by Lladró.



PHOTOGRAPH BY CHRISTOPHER MAKOS; SCULPTURE BY LLADRÓ.

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What's New Under the Hood

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Radisson SAS Carlton

Restored and Revitalized, the Bratislava Hotel Beckons Visitors Eastward

Interior Design by HD Design Associates/Text by Christopher Petkanas
Photography by Marina Faust



THE RADISSON SAS CARLTON HOTEL is one of the more hospitable dividends of the founding of Slovakia. In the years leading up to 1989's Velvet Revolution—which ultimately gave Czech and Slovak independence—the landmark hotel in the western city of Bratislava had fallen into ruin, a casualty of Communism. At one shaky point in the late '70s it even had an appointment with the wrecking ball.

The decay continued until 1996, when an unlikely savior—Tractebel, the Belgian energy giant—stepped in with a rescue plan. As the Carlton's developer, Tractebel purchased the property from the

continued on page 162



ABOVE: "The biggest challenge was inserting a modern hotel behind a historic façade," says designer Rita Houben, who renovated the Radisson SAS Carlton Hotel in Bratislava. LEFT: The lobby.


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Slovak government and eventually inked a deal with Radisson to manage it. In this way one of the most historic and glittering hotels in Europe was granted a second life. It bowed in 2001.

"When I first saw the Carlton, in the early '90s, it was inhabited by pigeons," recalls Rita Houben, who heads the Brussels-based boutique firm HD Design Associates, which was responsible for the hotel's makeover. "Bratislava was very gray then, very gloomy, not at all the sunny, prosperous place you see today," she continues. "Remember, this was a time when Eastern Europe was just emerging from Communist rule and only beginning to open up."

No one had to persuade Houben of the Carlton's importance. Until World War II the hotel had been Bratislava's social, political and cultural nerve center. Painters brushed shoulders with diplomats, who traded wishful glances across the lobby with the demimonde, who hoped to score a writer. If there was someone interesting in town—Thomas Edison, Alfred Nobel, Theodore Roosevelt, Hans Christian Andersen, Jules

continued on page 169

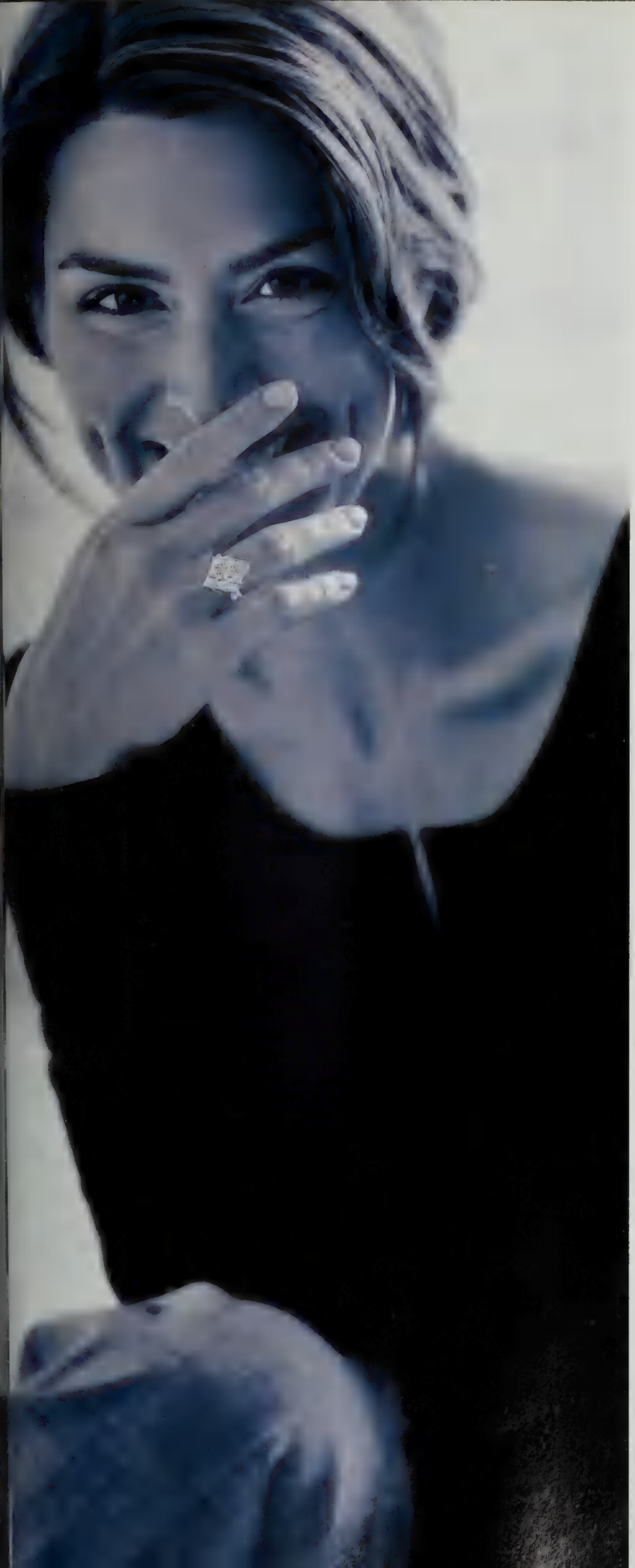


BELOW: Floor-to-ceiling windows highlight the hotel's restaurant, Opera Brasserie. BELOW RIGHT: A second-floor terrace has views of the imposing Slovak National Theatre.

RIGHT: The Mirror Bar emulates, in warmer hues, its 1920s incarnation. Even the ceiling relief—deftly executed by Slovakian artisans—is a true copy of the previous one.







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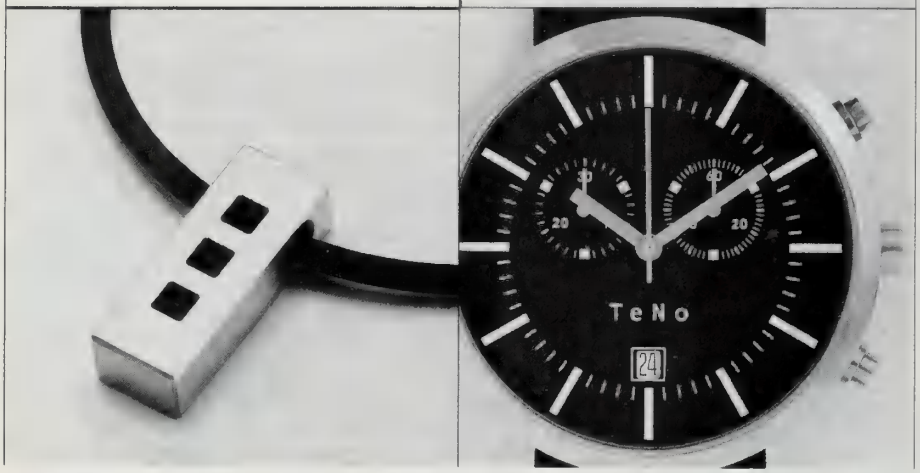
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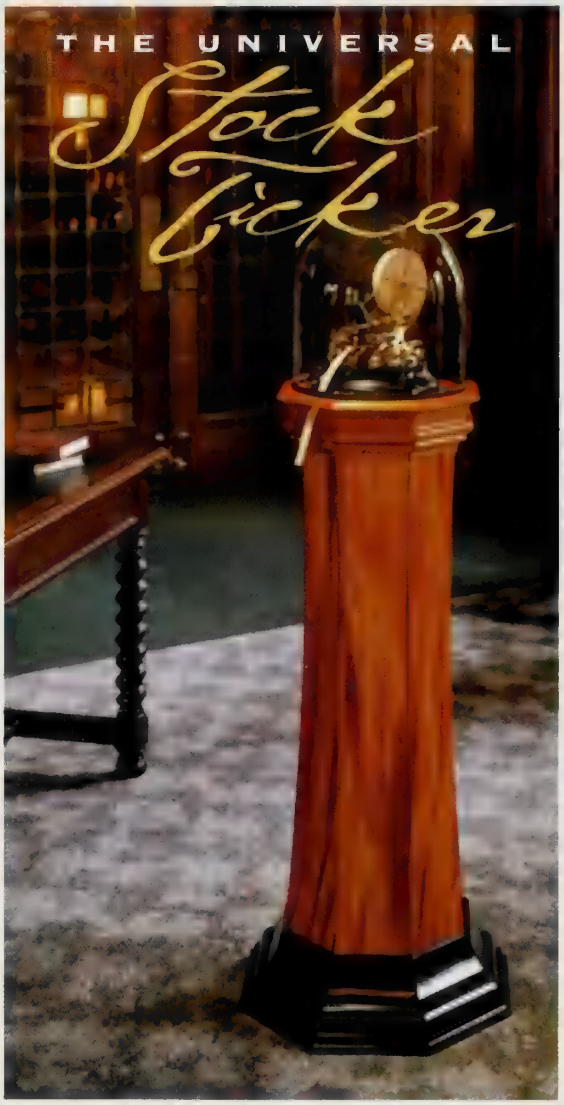
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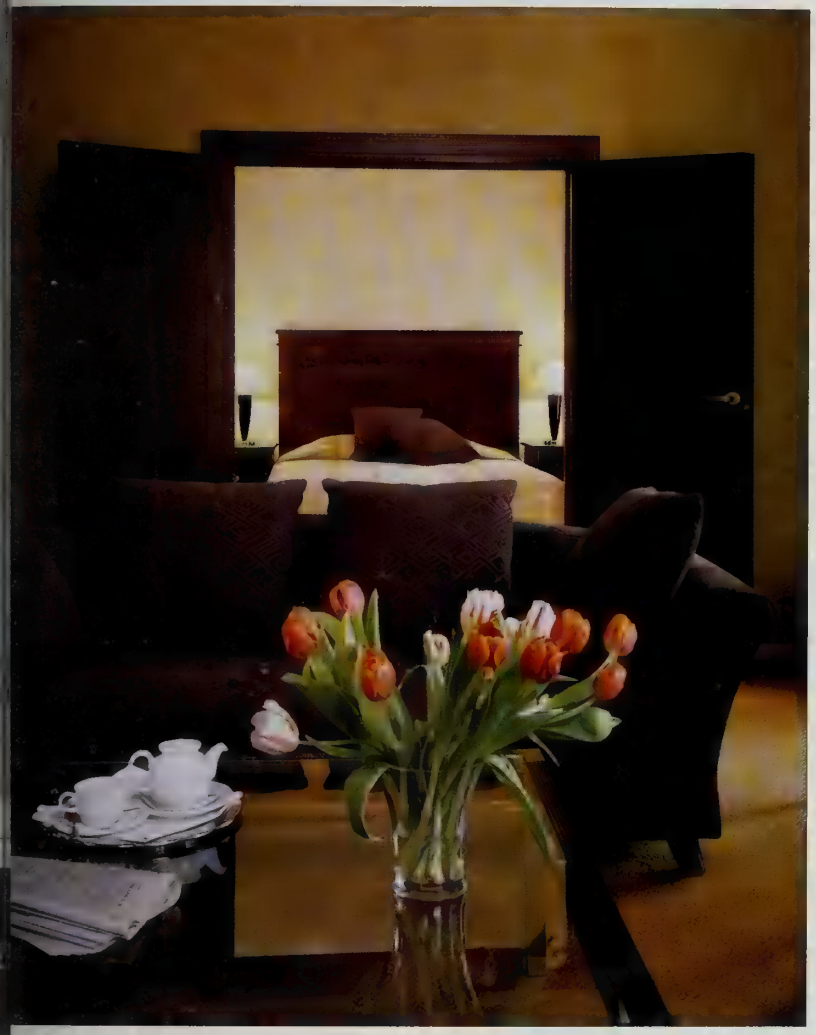
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After the hotel's prewar salad days, political events almost did it in.

LEFT: "They're quite contemporary," says Houben, referring to the guest rooms' sleek modern décor.

BELOW: As a nod to the hotel's past, the Maria Theresia room has furnishings from its earlier days.



ontinued from page 162

Verne—you knew where to find him.

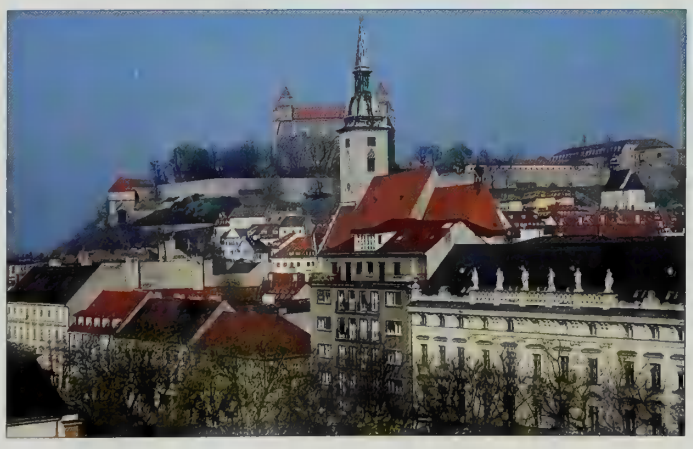
The Carlton isn't the first hotel to claim this prime swatch of Bratislava real estate. In 1760 the Inn at the Three Green Trees offered 22 beds and stables for 120 horses. By the mid-19th century the auberge had morphed into a first-class, three-story hotel that towered above all its neighbors. The fact that, in 1846, the first Bratislava–Trnava–Sered' horse railway had its offices and end station at the Trees did much to burnish the hotel's reputation.

The opening of The National (later The Savoy), a rival hotel next door, spelled more good news for sophisticated travelers. For the first time in the history of the Beauty on the Danube, there were two great, hotly competitive places to lay your head.

Things heated up even more when Henry Prüger, who had been running the Carlton Hotel in London, acquired and rebuilt The Savoy. To realize his dream of a grand world-class hotel in the mold of, say, the Paris Ritz, Prüger wasted no time buying up the Green Tree, as the hotel's name had been trimmed. Folding his two hotels into one, he dubbed it The Carlton-Savoy. In 1921 Prüger topped himself by bringing hot running water into the guest rooms. He knew he'd made it when he hosted the first Czechoslovakian president, Tomáš G. Masaryk.

After the hotel's prewar salad days, political events almost did it in. Bratislava was the capital of the Slovak Fascist pup-

continued on page 170



LEFT: St. Martin's Cathedral stands between the hotel and Bratislava Castle, which is high above the Danube on the southernmost spur of the Little Carpathian Mountains.

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Listings continue on page 188.

Radisson SAS Carlton

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pet state during the war. After it, Czechoslovakia was restored, but the coup d'état that followed ended in Communism. If the Velvet Revolution had never happened, says Houben, it seems almost certain that the Carlton (as Radisson renamed it) would not have survived.

In an agreement worked out with the government, Houben and Tractebel were allowed to gut the building on the condition that they retain the rather stern, landmarked façade and revive two of the best-loved public spaces, the Mirror Bar and the Grand Ballroom, now the Carlton Hall.

"The bar had been decorated in the '20s as a kind of little neo-Rococo palace, with oeil-de-boeuf windows, a cupola sprinkled with stars, and lots of plaster moldings we put back in production," Houben remembers. "But I drew the line at the color. The inspectors from municipal monuments in Bratislava wanted the pale and sugary pastels that had been used in the '20s, which we found by peeling back a lot of old paint. But pastels hardly encourage people to kick back and relax. 'This is not a museum,' I said. 'I've got to sell drinks here!' We settled on a rich, ruddy red."

Like the original ballroom, the hall is a pastiche of idioms—a little bit '40s, a little bit Art Déco. Houben's main task here was to rebuild the skylight, restore the ironwork and reproduce the original moldings and millwork. Echoing the room itself, the ceiling is a pleasing ellipse.

Among the 168 guest rooms and suites only number 127, the Maria Theresia room, betrays a whiff of nostalgia for the Carlton's past. It's furnished with Louis XVI–style armchairs, prim writing tables, and beds adorned with buttercream moldings. All of the other accommodations reflect Radisson's commitment to contemporary design. Think sleek.

"Fifteen years ago no one would have believed the Carlton's rebirth possible," says Houben. "It took a leap of faith, over $52 million and the creation of a new republic." □

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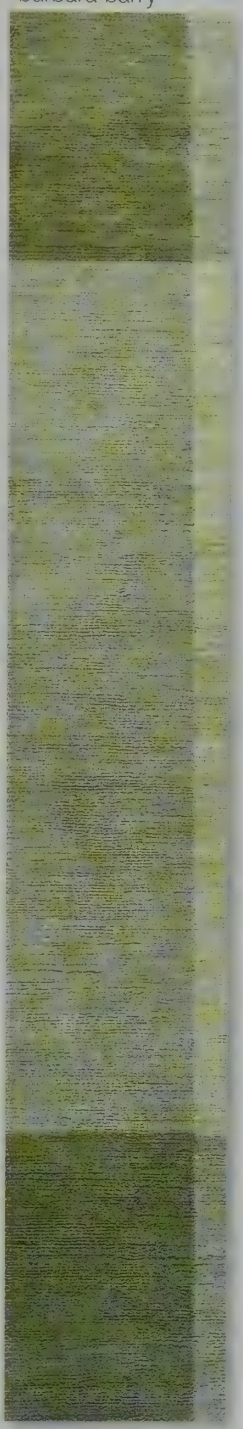
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Making Acoustic Magic

Keith Yates and the Art and Science of Home Entertainment

By Fred Kaplan



"My job is to take my clients so far into a state of suspended disbelief that by the end of the movie they don't even remember their names," says Keith Yates (left, in a Northern California home theater he designed).

BELOW LEFT: A Utah media room "works for movies *and* conversation," he says. Lamar Lisman and Liz Wixom designed the interiors; A/V installer, Aurant Signature Systems.

KEITH YATES'S EPIPHany came in 1987, when he was the owner of a high-end audio store in Sacramento, California. One day he sold a very expensive stereo system to a friend, and that evening he went to his house to hook up the system and listen to it over dinner. "This guy had saved up for years to buy this system," Yates recalls, "and it sounded no better than the much cheaper rig that it was replacing. We just sat there, staring at our plates for 45 minutes. It was the longest dinner of my life."

The problem was the nightmare acoustics of his friend's room. "At that moment," Yates explains, "I decided from then on I'd control the whole setup—not just the speakers and the electronics but the room's dimensions, its construction, the acoustic-treatment plan, the layout, the air-conditioning system's noise level, the quality of the electric power—everything."

He prowled the bookstores of Berkeley, where he'd gone to college, buying and reading every textbook on acoustical engineering, cognitive neuroscience and psychoacoustics. And he spent a summer at Stanford's Center for Computer Research in Music and Acoustics, taking classes and doing lab work eigh hours a day, five days a week

"I became obsessed with how I could make room sound different," he says. "I'd lie awake nights; I'd think about it while driving my car I went to conferences all over the world, networked with specialists—it was constant.'

Now, at 50, as president of the Northern California-based Keith Yates Design Group, he designs home theaters, media rooms, private concert halls and "precision listening environments" (o what he also calls "an audiophile's altar to musical realism") for CEOs, heads o state and movie stars—over the years, nearly 200 clients worldwide. "I don't sell equipment, and I don't install," Yates explains. "I just design and specify. I say what the speakers are going to be, and I say they have to be mounted 37¼ inches from the floor

continued on page 17





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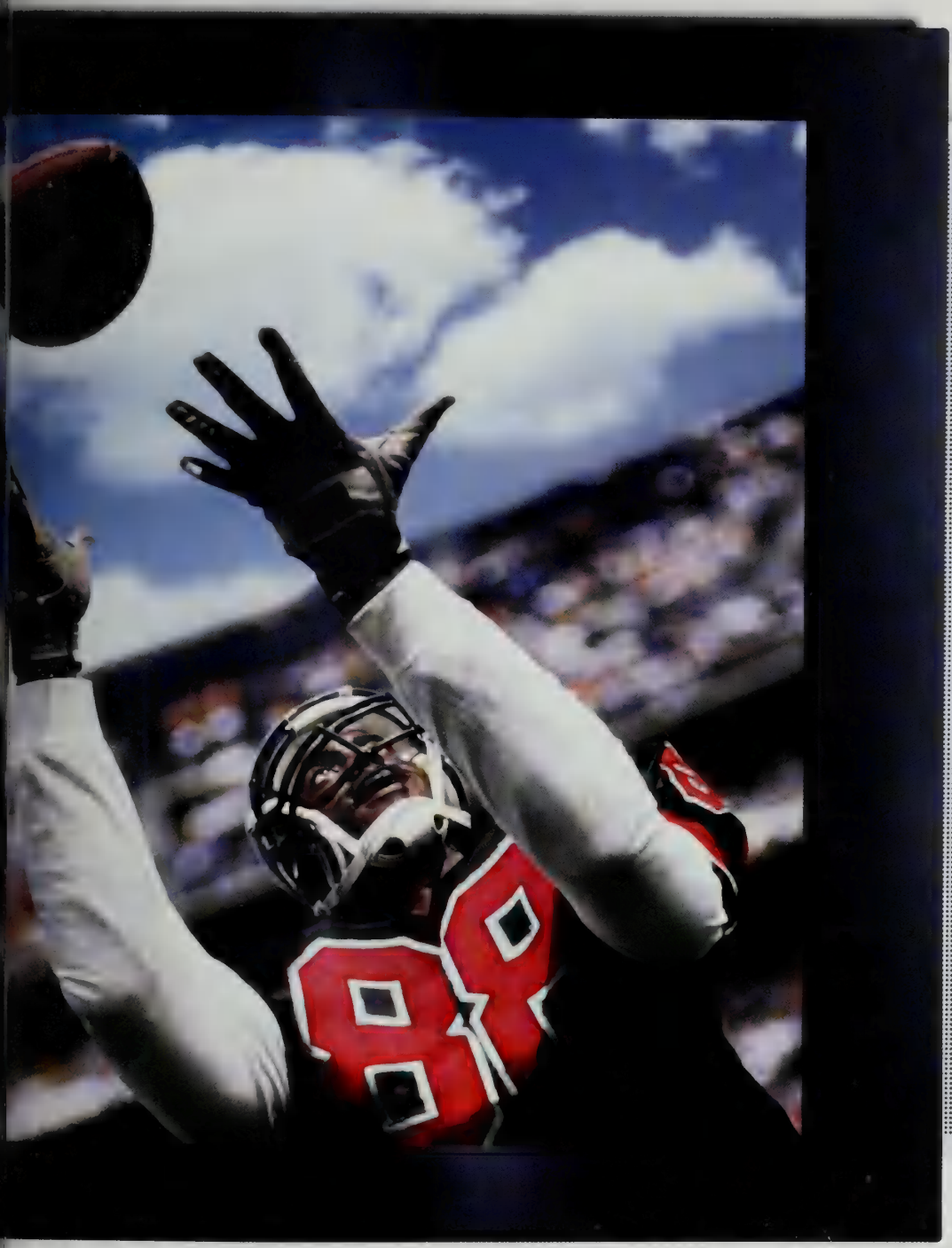
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LEFT: For a Michigan media room, Yates designed a seven-foot-long subwoofer for "ultralow bass" that is set below the main screen. A/V system installed by Robin Miller

BELOW: A French acoustic plaster dome tops a Northern California home theater created by Yates and Dan Dowling. Geoffrey Franklin was the project's A/V installer.



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angled down 2.2 degrees, angled in 11.9 degrees, held in place to this kind of structure, and so on." He has a consultant who picks out the video equipment, usually digital projectors, which can beam an image onto a screen large enough to make you feel you're not just at but *in* the movies.

If room acoustics are important for listening to music from a stereo, they're crucial for listening to a movie in surround sound. Walls, floors and ceilings can do strange things to sound waves, especially if the room has five to seven speakers as opposed to a stereo's pair. Yates constructs the room, creating as many as 70 fastidiously detailed computer diagrams, then "tunes" the room using state-of-the-art test equipment as well as his own ears.

"What the room looks like is almost immaterial," he says. "I might say, 'You can't have a column there because it will be very bad acoustically.' A client might want the room to look like a paneled library. Fine, but the carpenter has to build the wainscoting to my specs. I'll work with the architect to decide the location of the room, the proper placement of the heating and air ducts, the way the walls are

continued on page 17



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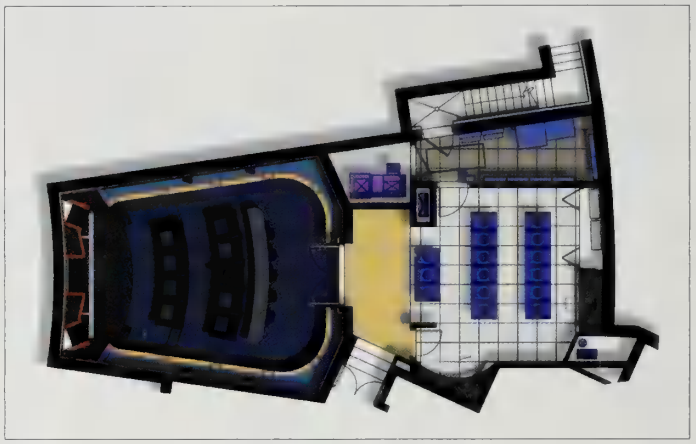
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A CAD graphic show Yates's floor plan for theater and equipmer room, right, in California's Silicon Valley

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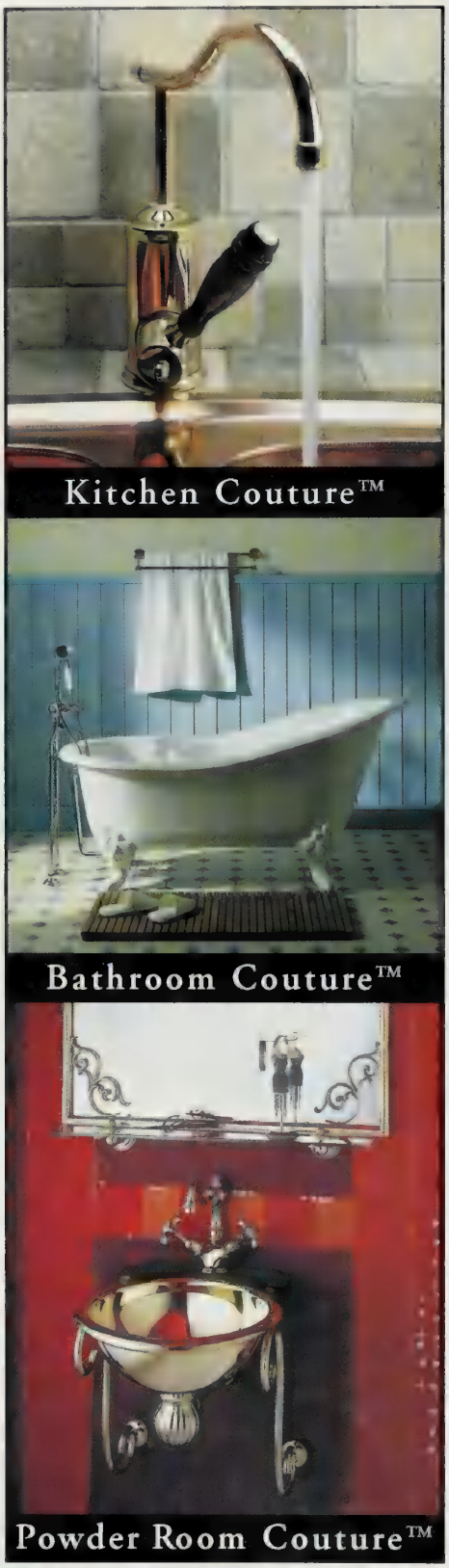
built. As for the detailing—the makes and models of light fixtures, upholstery, carpet, fabric, the furniture—sometimes I pick that, sometimes it's a collaborative effort with the architect or designer. My job is to make stunning interior design and compelling sound systems coexist."

Most of what Keith Yates does goes on behind the veneer. "Sound systems put out a lot of energy, and some of it needs to be absorbed, some needs to be reflected, and some needs to be diffused. I calculate how much of what needs to be done where and what densities of which materials will do the job." Sheets of plywood can be cut to a specific mass or angled to steer the sound in a particular direction. Custom-designed materials behind a fabric will soak up bass frequencies that would otherwise bounce around the room and sound muddy. Hard materials are molded to scatter treble frequencies that would otherwise sound harsh. Yates specially designs his own devices—for instance, a piece of wood drilled with acoustical holes the size of pencil erasers, which absorbs bass and diffuses treble simultaneously.

Usually, for cosmetic reasons, the hardware is tucked away. In a theater, the DVD player and the amplifiers are in a separate room, controlled by touch-screen remote; the projector is hidden behind the rear wall, with a specially coated window carved for the light from the lens; the surround-sound speaker are concealed inside the front, side an rear walls and sometimes under the floo Placing speakers inside the walls can b a disastrous practice: Sound waves rico chet back and forth within the chambe blurring details. Conscious of these pit falls, Yates designs a room with bi openings in the walls, to accommodat large speakers, then backs up the open ings with a "very stout material, usuall sand-based." Wall fabrics also tend t muffle sound (try talking with a ru covering your mouth). Yates perform acoustical tests on a wide variety of fab rics to find those that do the least harm

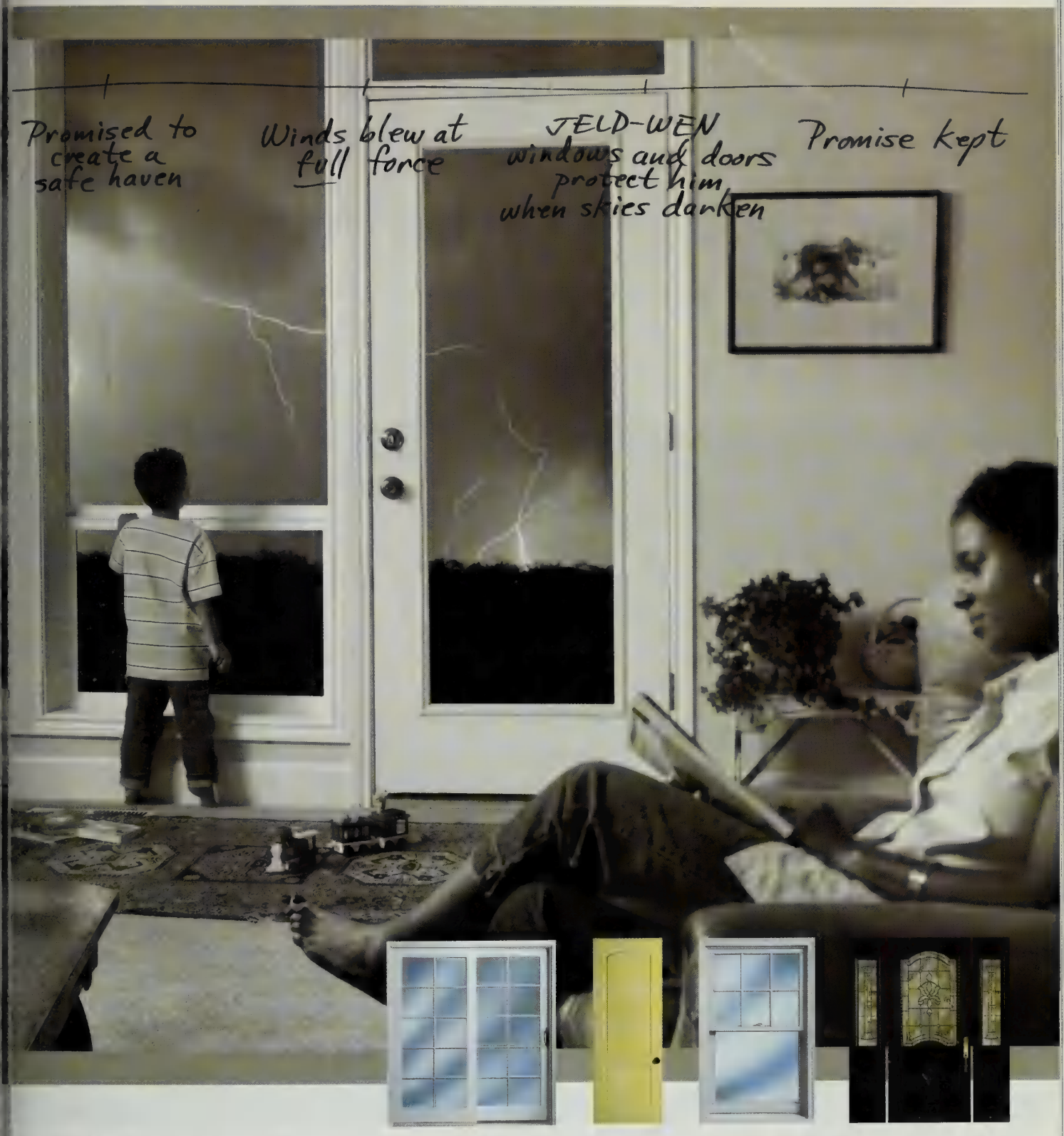
The result of all his trouble—which can often cost more than the audio video system itself—is a seamless clear, natural, intelligible sound track from the quietest whisper to the loudes explosion. "You don't have to liste carefully to the dialogue, even thoug it's an Altman film and five character are talking at the same time," Yates says "That's the most amazing thing. You re lax, because your brain isn't workin hard to piece together what they're say ing. Most clients don't want to know about decibel ratios and threshold of detection. They want to know tha when they hit the 'showtime' button o the touch-screen control and the light go out, they'll get goose bumps. That' what I do—manipulate art and scienc to make goose bumps." □

> "I became obsessed with how I could make rooms sound different. I'd lie awake nights. It was constant."



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The Bentley Continental GT

A New Coupe Heralds an Overdue Renaissance for the Legendary Marque

By Mark Ginsburg



The Continental GT is Bentley's debut under its new ownership by Volkswagen. It was designed and produced at the recently refurbished Bentley factory in Crewe, England.

"If you go back to the early days, the Bentley was a very simple automobile," says Dirk van Braeckel, design director of the first genuinely new Bentley in half a century, the Continental GT. "They raced at Le Mans. It was about the engine and how you experienced the power that it would deliver in its own fashion."

Under Rolls-Royce ownership, Bentley became the slightly lower-cost alternative to the flagship Rolls, its legacy of endurance and speed blurred by bodywork created for the Flying Lady, not the Flying B. In 1998 the brands separated, and BMW purchased the Rolls-Royce name, its logos and its iconic, instantly identifiable radiator shell. Volkswagen bought the Bentley trademarks, as well as the historic Rolls-Royce factory in Crewe, England. Volkswagen AG has always

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RIGHT: Standing next to a new GT at Crewe are two of the car's creators: Raul Pires, left, the GT's exterior design manager, and Dirk van Braeckel, Bentley's director of design.

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been passionate about motor sports, particularly through its VW and Audi divisions; it also owns Lamborghini and Bugatti, two companies that are synonymous with luxurious, ultrahigh-performance cars. This passion is essential in understanding the very complex, idiosyncratic and thoroughly fascinating Continental GT.

"W. O. Bentley's dream as a little boy was to create a road train, something low-revving that drove like a locomotive, with a big engine, lots of power, lots of torque, which was the key to success at Le Mans in those days," van Braeckel says. "The Bentley engines were never stressed. So with the GT, we built the car up from the engine." The bodywork of the GT is an organic three-box enclosure made up of the massive engine, a generous seating compartment and an ample trunk. "We work with engineers on setting the basics, which have an impact on the style of the car," he says. Most manufacturers keep designers and engineers separate.





The Continental GT is critical to the reintroduction of Bentley as a stand-alone luxury brand. While the core value of performance is still there, the GT evokes none of the simplicity of the very early Bentleys and little of the fussiness of the Rolls-era cars. It is, perhaps, the Bentley that might have been, had W.O. never lost control of the company.

To reinforce this illusion of continuity, Bentley Motors made a huge investment to enter cars in the grueling 24-hour Le Mans race. This

continued on page 186

ABOVE LEFT: Interior surfaces are covered with leather, wood or metal—but "no plastic," says van Braeckel. ABOVE: The GT can be produced in nearly 40 different color combinations.


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The Continental GT is, perhaps, the Bentley that might have been, had W.O. never lost control of the company.

Bentleys have rolled out of the factory in Crewe (above) since 1946. The building was designed for the manufacture of aircraft engines during World War II.

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year they won first and second place; before that, the last Bentley victory was in 1930. Indeed, the GT has the startling performance of a race car: The six-liter, twin-turbocharged 12-cylinder engine rockets the car to 60 miles per hour in 4.7 seconds. Its exhaust note affects race car burbling and gurgling—a purely aesthetic distraction divorced from actual performance.

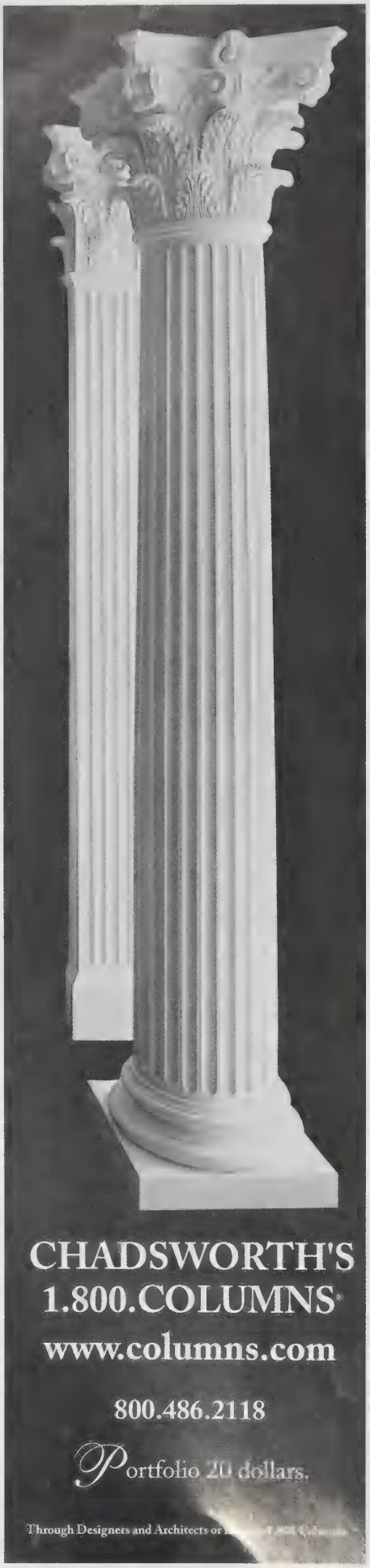
The GT looks like a tiger crouching and eschews all the English luxury car cues: no waterfall grille, no chrome (save for the headlights) and a thin band of brushed stainless steel around the windows. The only essentially English elements are the "haunches"—the prominent fender farings above the front and rear wheels that evoke, very precisely, the 1952 Continental R.

"Our philosophy was not to remake the '50s car," says van Braeckel. "It's the closest model everyone can relate to, but the inspiration came from older cars too—the Speed Six, for example."

Massive alloy wheels further evoke the racing pedigree. "Wheels are terribly important to an automotive designer," van Braeckel says. "It's what our work stands on and how we measure proportions." Raul Pires, Bentley's head of exterior design, echoes the sentiment: "The bigger the wheel, the more compact the car appears. A small wheel can make a car look like a tall person with very small feet. We design according to the feet."

Pires, who, along with van Braeckel, came from Volkswagen's Skoda unit, sketched the GT in approximately one week. It was important to create a dramatic design quickly that would galvanize the members of the VW board to direct their finest engineers to work on the GT project. "We didn't want a B-pillar, since we wanted to be able to drop all the glass and have clean, open lines," van Braeckel says. "But the boss defended our design, which meant the board gave us freedom."

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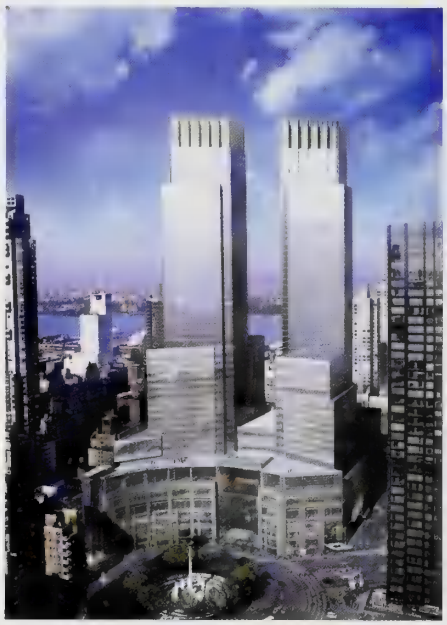
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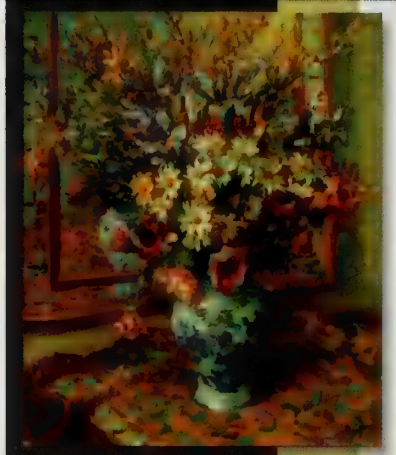
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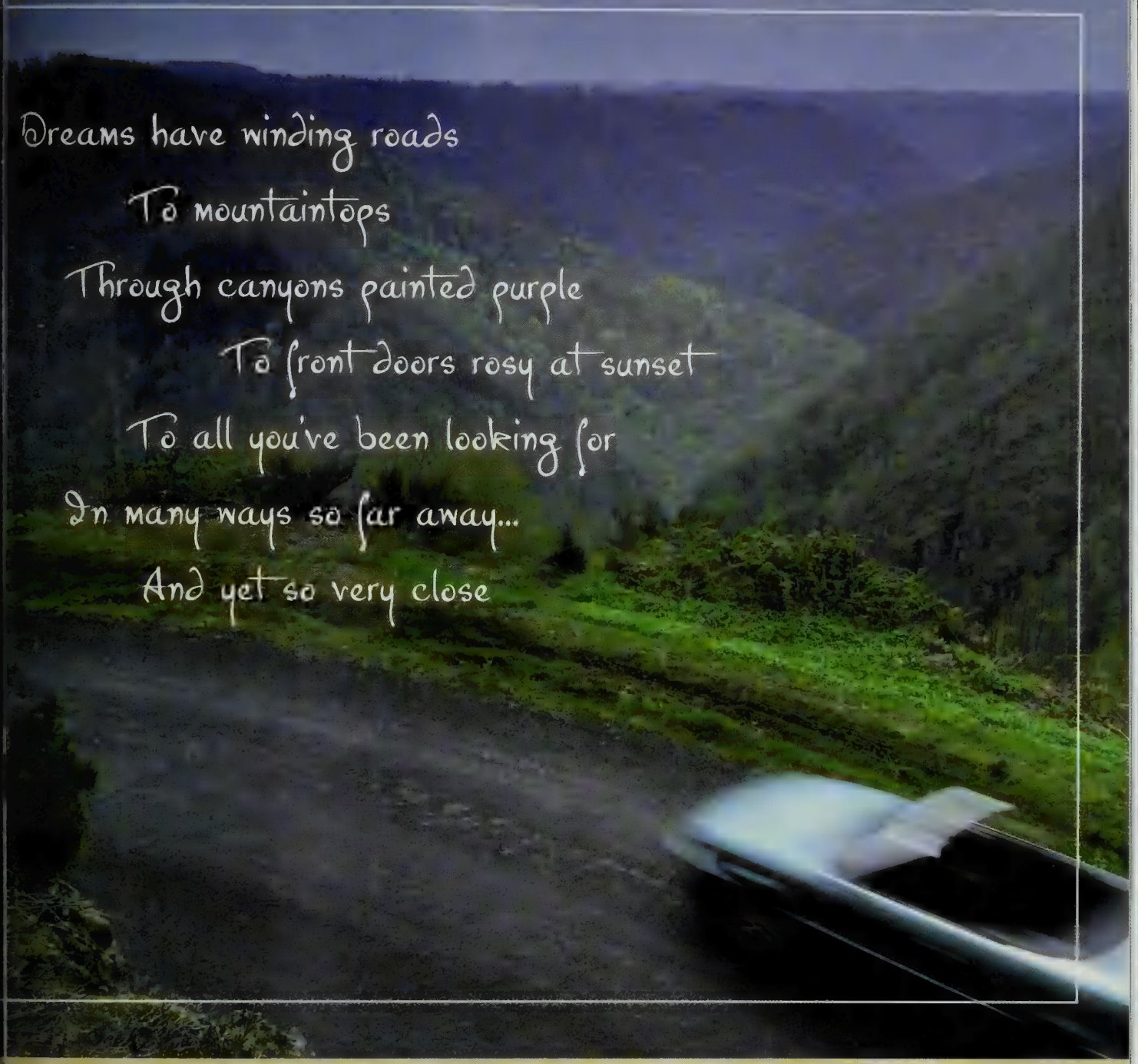
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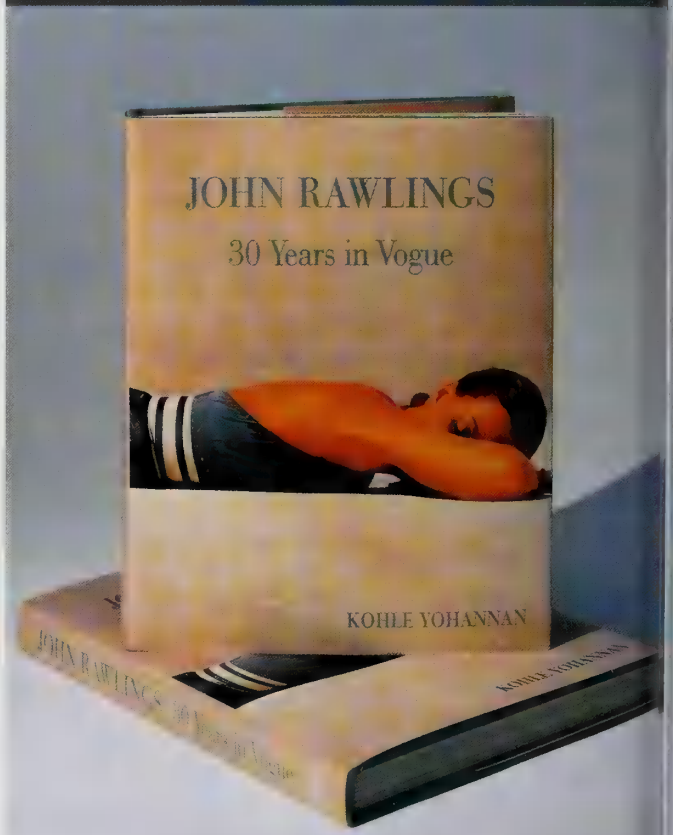


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Motoring

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While a sunroof isn't an option convertible will be produced later), a r markable number of color combinatio are available. Because the entire interi is trimmed in leather, there are few pla tic surfaces. Also absent are the famili bits of hardware borrowed from oth cars—a Ford window switch here, a Vo vo seat switch there, ubiquitous even superluxury sports cars like the Asto Martin. Everything one can see or touc is unique to the Bentley, although invi ible mechanical parts may be carrie over from within the VW group.

The Continental GT cabin is a cu rious, though luxurious, amalgam cultures. The traditional Rolls-Roy bull's-eye vents (with the organ stops open and close them) and a retro-fan analog clock dominate the center of th walnut-veneer dashboard. Immediate below is a computer screen, framed b push buttons, for operation of nume ous secondary functions, including sa ellite navigation. Two more horizont rows of buttons, one styled with kind of '50s "aeroplane" theme, lea

> "With the GT, we built the car up from the engine," says Dirk van Braeckel.

down to the transmission tunnel. Ju behind the leather-wrapped steerin wheel are fairly conventional, if deep recessed, pods containing the speed ometer and tachometer.

The $240,000-ish GT is quite litera ly in a class by itself. The closest com petitor might be the Mercedes-Ben CL 55 coupe, as the Aston Martin can really seat four people.

"A grand tourer should be not only quick car but one that doesn't stress th driver," Dirk van Braeckel remarks. "Yo can actually get everything into th car—there's no need to send anythin ahead of you or to strap things to th roof. It's about flexibility." With al wheel drive, every possible convenienc and acres of style, the Bentley Cont nental GT is an unpretentious an thrilling entry into the rarefied enviro ment of European sporting life. □


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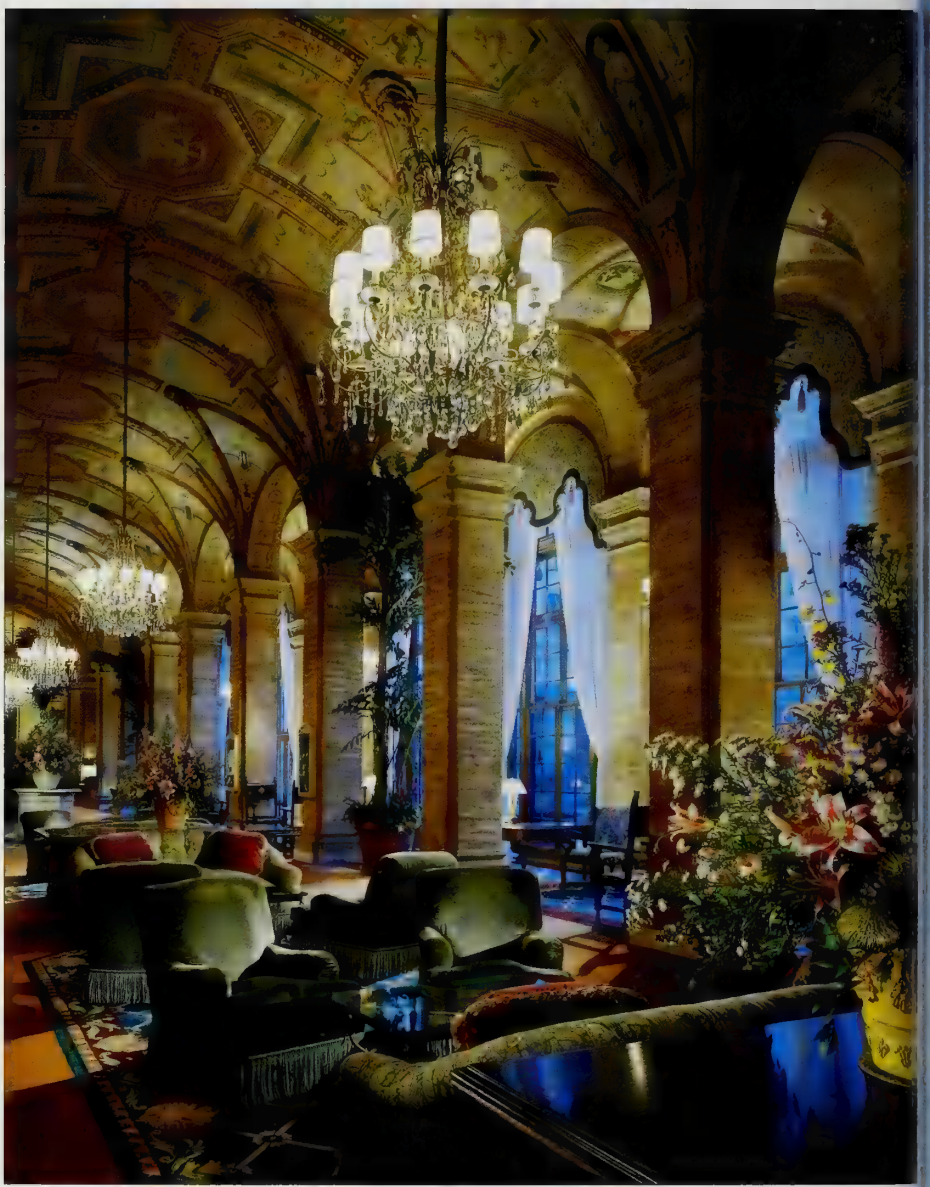
Carleton Varney

The Allure of Great Women and Movie Glamour

By Nicholas von Hoffman

IN EVERY PROFESSION YOU HAVE TO have something that makes you special," says Carleton Varney, who can lay claim to many things that make him special: a syndicated column, 16 books, a fabric line, china, clothing and even a collection of eyeglasses. The aggregation of his accomplishments alone should make him special, but the designer's success comes into clearer focus when he explains the influence of two women on him and his career.





"I don't do rooms in beige," says Carleton Varney (above). RIGHT: He transformed the lobby of The Breakers hotel in Palm Beach (see *Architectural Digest*, November 1998).

First in fame is Joan Crawford, who came to Varney as a client and stayed on to become a friend. "I was young and impressed by the aura of '40s film people, and she helped me a lot. She was on the set when I did my first television program." She gave Varney more than support: "Crawford taught me there are two *C*s in me. There's a Carleton, and then there is The Creature. And The Creature is who I have created and who people think I am and who I have to be, because there is a certain amount of show business in what I do. She looked at me one day and said, 'Carleton, you remember one thing: I invented me.'"

The second woman, and the most important in shaping and stamping his career, was Dorothy Draper (1889–1969). She was a large figure—physically almost six feet tall and professionally th first woman to be awarded major com mercial design contracts and one whos style and taste dominated America public places for a generation.

Of his relationship with Draper, Var ney says simply, "I learned from th master, the master of them all." Pre pared with a liberal arts backgroun from Oberlin College and courses i

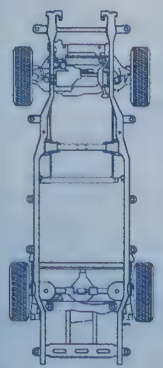
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fine-art history and mechanical drafting, the young Varney was ready to learn his craft. "I did everything and worked my way up. I've never worked anyplace in New York except Dorothy Draper & Company," which he now owns.

In significant respects it remains her company. "I don't pretend to be Dorothy Draper," he says. "But many people come to us for one reason. They come because they want the Draper look. That hasn't faded. If anything, it has increased."

Asked what the Draper look is, he says, "Mrs. Draper used to come out with two packages when she would lecture.... One package she'd wrap in brown paper with a white string around it. The other was done in her green-and-white-striped paper with red bows and flowered ribbon. Which package would you want to tie yourself up in? Dorothy was a color person. Fortunately, I am too."

Varney describes himself as one who is at home with "very Herculean sort of projects." His affinity for doing "big spaces, big hotels and lobbies" was inspired by the dramatic décor he saw as a child. "I would go on Saturdays with my sister to the Paramount Theater in Lynn, Massachusetts. That was the most wonderful environment. The blue lights and the organ music and the big stage —it was like a temple." Those Saturday afternoons seemed to have imprinted his design imagination. "I liked the Twentieth Century–Fox glamour, the Betty Grable kind of thing in those musicals."



LEFT: Though Varney has designed everything from yachts to fabrics, a favorite project is the log cabin of former president Jimmy Carter and his wife Rosalynn, in Georgia.

If it were left up to him, Carleton Varney would go on forever pretty much as he is going on now. "I don't plan on retiring," he says. "I've never been a person who wastes time. I find I have enormous discipline. If I'm on an airplane, I'm writing a newspaper column or the next section of a chapter to my new book, which I'm in the process of doing now."

And always at his side is Mrs. Draper. "I'm working on a Broadway show based on Dorothy. Can't you see those paint cans, all those different colors, with chorus boys and girls in them, singing 'I am green and you are blue, let's see what Dorothy is going to do'?" □



LEFT: The master bedroom of a 1940s house near Diamond Head, which Varney designed with associate Daniel S. Parker, reflects the spirit of "old Hawaii" (*AD*, August 1995).

RIGHT: Working with Parker, the designer used an eclectic mix of Caribbean and European motifs in creating the Great House at Villa Madeleine on St. Croix (*AD*, July 1991).



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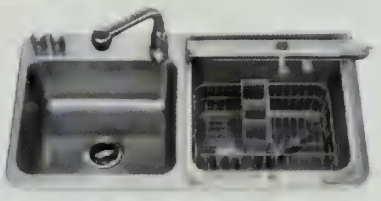


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Hillside Villa with Ocean Views in Puerto Rico



Eight miles from the main island of Puerto Rico, a hillside villa was built on the island of Vieques in the 1940s. The residence occupies an acre of grounds and has views of the ocean and the east coast of Puerto Rico. The entrance courtyard has a fountain. On the first floor, the living/dining room opens to a garden. There is ceramic-tile flooring throughout the house. The master bedroom, a den and a kitchen are also on the first floor. The second floor is enhanced by a cathedral ceiling. A sitting room has a deck with views of the ocean and the landscaped grounds around the pool. Up a short flight of stairs is a solarium with two decks facing east and west. A bedroom and a second kitchen are also located on the second floor. The rear courtyard has partial walls and a pool (above). A caretaker's apartment, with a kitchen and a bath, is situated near the entrance of the property, atop one of two garages. Vieques is a 20-minute plane ride from San Juan and 10 minutes from Fajardo. $895,000.

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LOS ANGELES

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LOS ANGELES

Richard Neutra Creation in the Hollywood Hills

Located in Los Angeles's Hollywood Hills, a two-bedroom house designed by architect Richard Neutra was built in 1942 for the Bonnet family. Neutra's use of high, sloping ceilings and gently curving walls gives the impression of spaciousness in a compact setting. Floor-to-ceiling windows afford canyon and city views. The living room (below) has hardwood floors and a fireplace and adjoins the dining room. Steps from the living room lead to the master bedroom, which has a fireplace and is separated from the second bedroom by a bath. Below the main floor and accessible only from the outside is a room that could be used for an office. The 7,500-square-foot lot is on a terraced hillside. A well-known architectural writer restored the house with Neutra's original design in mind. $795,000. *Call 310-275-2222.*



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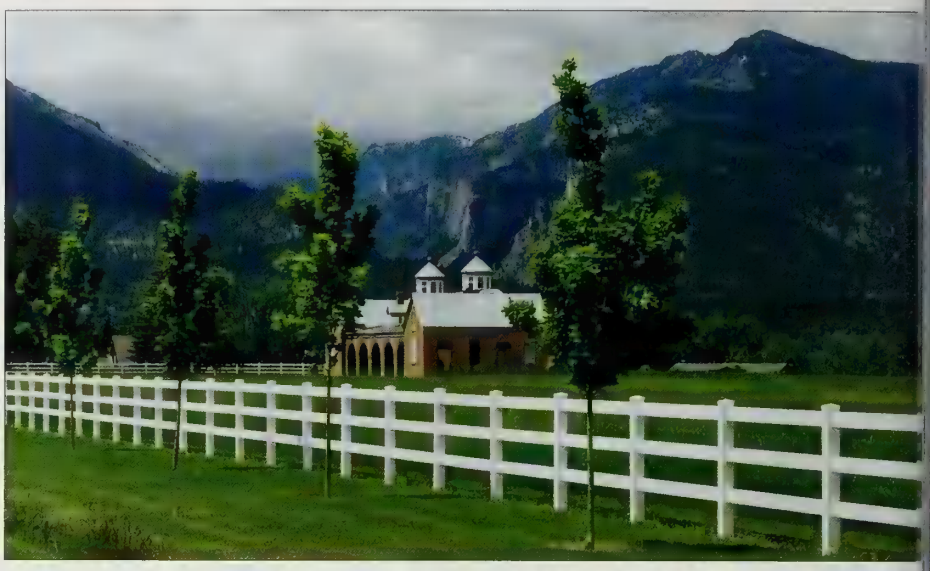
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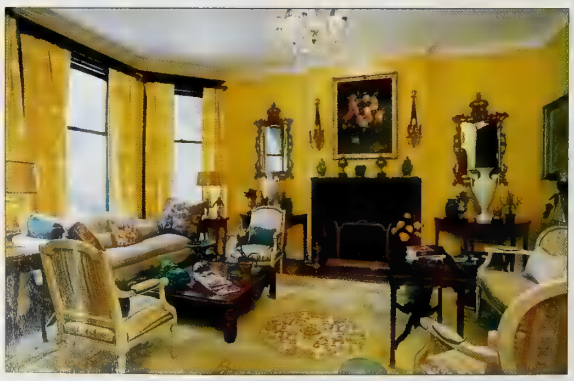


Marcus Daly, one of the developers of Montana's Anaconda copper mines, bought a Thoroughbred he called Tammany and built a princely stable for him on his land in the Bitterroot Valley. Finished in 1897 and nicknamed Tammany Castle, the 5,264-square-foot stable has 13-foot-high ceilings and six oversize stalls. The 11.5-acre property is 40 miles south of Missoula and is bordered to the east and west by mountain ranges. $995,000.
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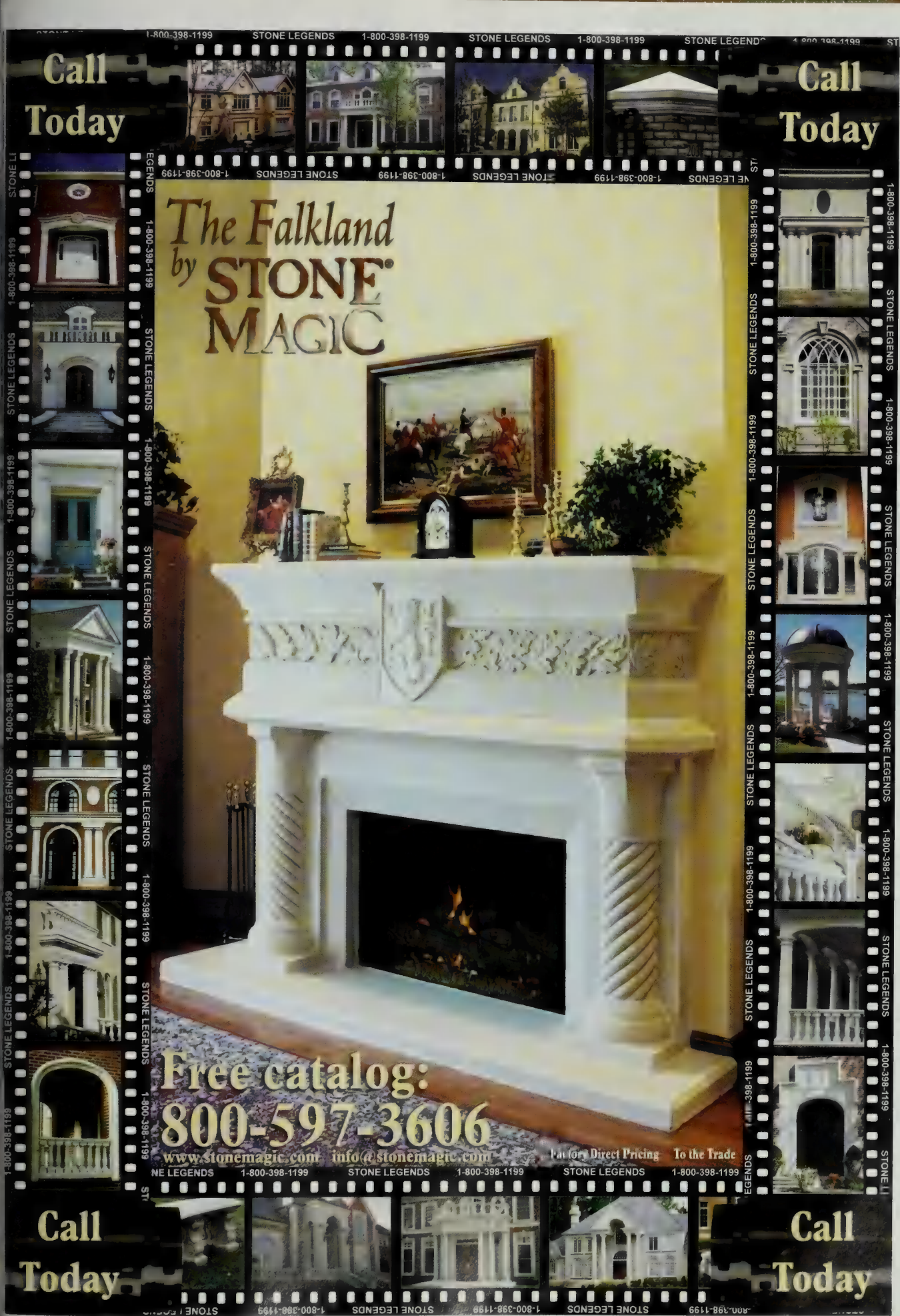
Potter Palmer, a prominent Chicago businessman and art collector, commissioned a residence to be built in 1888. The now five-bedroom house has been completely renovated; new hardwood floors and a gourmet kitchen have been installed. The living room (below) has a carved wood fireplace, pocket doors and a bay window. The master suite is on the second floor; it has a sitting room with a fireplace, a dressing room



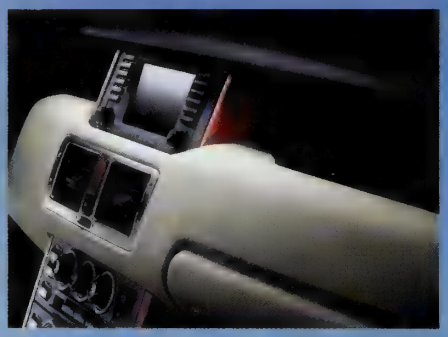


and a bath. The family room adjoins the kitchen and has a fireplace, original wainscoting and a terrace. The first floor ha a large room with slate floors, exposed brick and a fireplace, a kitchenette and a laundry room In addition, there is a rooftop deck. $2.895 million.
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High-Rise Glamour in New York City

Overlooking Central Park, a two-bedroom apartment is nestled on the 20th floor of the Sherry Netherland Hotel in New York, which dates to 1924. The living room (above) has hardwood floors, recessed lighting, glazed walls and high ceilings. A dining area (right) has three walls of windows and is surrounded by a terrace, which provides views of the Crown Building, Fifth Avenue and the Plaza Hotel. The formal dining room, which has red-lacquered walls, is large enough for a table that seats 10. Park views, a marble bath and a walk-in closet characterize the master suite. The second bedroom has a private entrance and ample storage space. A paneled library and an office complete the residence, which was originally two separate apartments. Residents can utilize the Sherry Netherland's salon, fitness center and laundry and concierge services. $8.5 million. *Call 212-906-9215.* □





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Text by Patricia Leigh Brown



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ABOVE: "He's a Westerner who goes on an epic journey," actor Tom Cruise says of Captain Nathan Algren, the character he plays in the film. "The samurai code interested me. It's about loyalty and courage—things worth fighting for." Ngila Dickson designed the costumes.

The traditional architecture of Japan is noted for unself-conscious beauty: rain-soaked timbers, translucent shoji screens and unadorned rooms with strict proportions.

Japanese restraint does not scream Hollywood. "It was a nightmare," admits production designer Lilly Kilvert, who, with set decorator Gretchen Rau, created the scenes for *The Last Samurai*. The new film, starring Tom Cruise and directed by Edward Zwick, is steeped in the vernacular of late-19th-century Japan. "The simplicity of Japanese architecture was a real challenge."

The scene is Japan in the mid-1870s—a tumultuous period of transition, in which the country's ancient feudal culture, symbolized by samurai warriors, is being rapidly eclipsed by Western ways. Cruise plays Captain Nathan Algren, a Civil War veteran hired by Japan's young emperor to help train the country's first conscript army. As the emperor's advisers attempt to eradicate the archaic samurai culture, Algren en-



counters Katsumoto (played by the Japanese actor Ken Watanabe), the last, venerated samurai. He soon finds himself caught between two volatile worlds. The samurai code of Bushido—or personal honor, duty and courage, including a willingness to sacrifice oneself in battle—reminds him of the man he once was.

The story, set during the Meiji Restoration and loosely based on the life of Saigo Takamori, a samurai who in 1877 led a fruitless armed rebellion against government troops, is told through powerful characters and subtle architectural cues. Production began at the 1,000-year-old Engyoji temple in Himeji, 400 miles west of Tokyo. "To be in a place like that—to feel the history of 900 years

"We wanted to show the effects of the European influx on the ancient Japanese culture—the collision of cultures in the 1870s," production designer Lilly Kilvert says of the Tokyo street scene she created with set decorator Gretchen Rau for the film *The Last Samurai*.

BELOW: It took New Zealand carpenters four months to build the 25 wood-and-thatch houses for the 17th-century village. Only local materials were used. RIGHT: "We borrowed period pieces for a kitchen in the village," says Kilvert. "Some would still be used today."



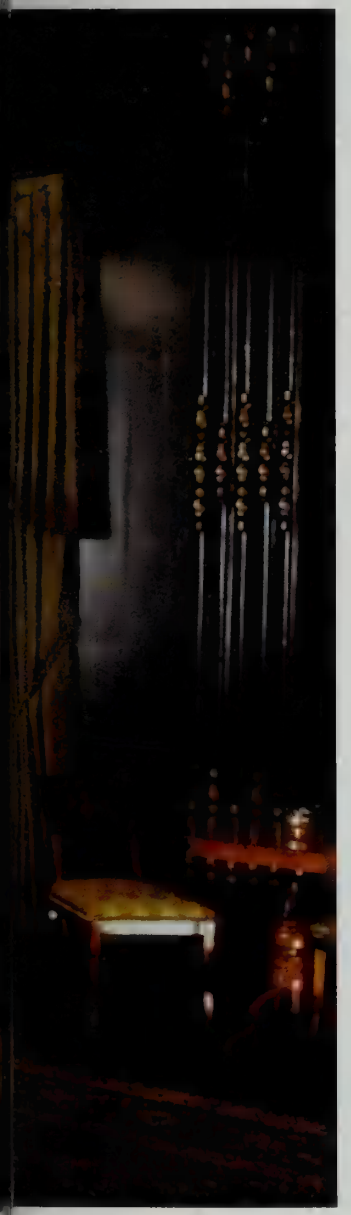




RIGHT: "This is a typical samurai's residence," Kilvert says of a house that was constructed over an artificial pond on the Warner Bros. back lot, in Burbank, California. "Architectural rules in Japan are very strict. The challenge was how to make the simplicity rich."



BELOW: The office used by one of the emperor's advisers is furnished with European pieces. "It draws a stark contrast with Japanese design," says Kilvert. BELOW RIGHT: An antique sword stand rests in the main room of the samurai's house. "All warriors carried two swords," Kilvert notes.

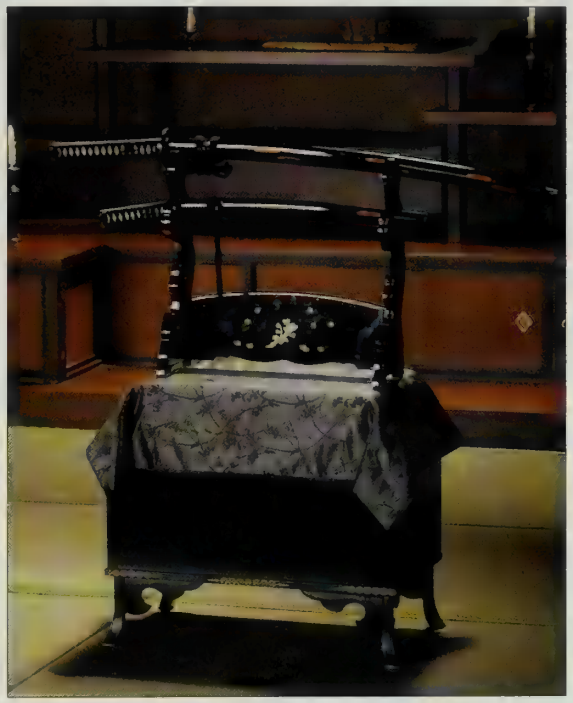


—was pretty daunting," Zwick recalls.

The cast and crew then traveled to a remote valley in New Zealand, where Kilvert and Rau whipped up an entire 17th-century village, replete with a fake mountain. Finally it was on to the Warner Bros. back lot, in Burbank, California, where they re-created Tokyo's bustling 1870s Ginza district and concocted Zen residential architecture, deftly obscuring the smoggy Los Angeles hills and employing the tranquil artificial pond used on *The Waltons*.

For Zwick, whose directorial credits include *Glory* and *Legends of the Fall*—both set at the end of the 19th century—the transition from ancient to modern Japan was irresistible. The film, he explains, "is about the ineluctable movement of the new, of people caught in change. There was tension in the images we were going for, especially in the scenes of Tokyo, where you see a fusion of telegraph wires and new brick construction juxtaposed with rickshaws and little old men carrying kindling on their backs."

Tom Cruise has faced numerous challenges as an actor, but learning how to sit Japanese style on his knees on a tatami may possibly have been the most difficult. "When I started, I couldn't sit the way they sit," admits the star, who also mastered an intimidating pair of samurai swords, known as *daisho*. "I



Kilvert's goal was to be true to the elegant simplicity of the architecture while infusing it with visual richness.

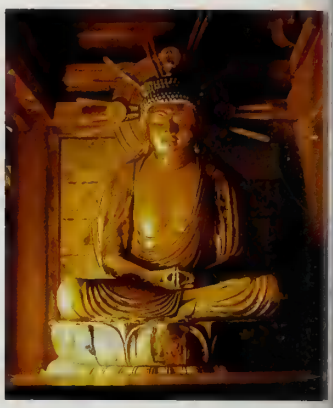
couldn't cross my legs. My back would ache, and my foot would fall asleep."

Ever the 21st-century samurai, the actor persevered. Cruise put on 20 pounds for the role, training for eight months to hone his balance and arm and leg strength for sword-wielding battle scenes in some 40 pounds of armor. The actor became fascinated with samurai culture, particularly Bushido and the objects embodying it. "Even today samurai swords are the strongest, sharpest blades ever made in the history of the planet," he observes. "Their beauty and meticulousness were raised to the level of art."

Cruise found Kilvert and Rau's polyglot milieu of 1870s Japan equally compelling. "The samurai mythology has been widely imitated, from *Star Wars* to *The Matrix*," he explains, "so it was important that the set tell the story. It really brought us into that time period. When we arrived on the set, even in Burbank, it didn't feel make-believe. We were there."

The film is the third collaboration be-

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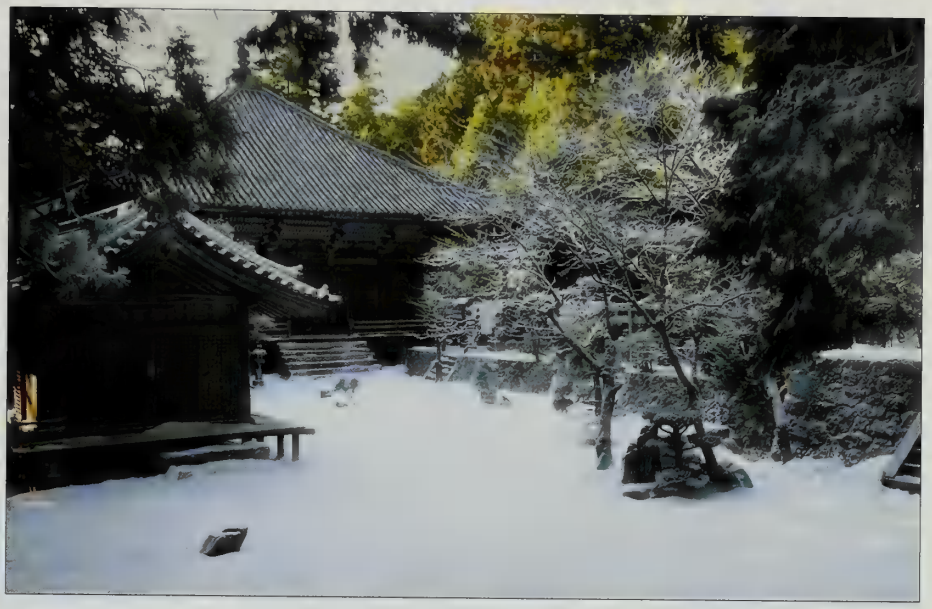


"It took a tremendous amount of research to create the Imperial Throne Room," says Rau. "Until the early 1870s it was not permissible to look upon the emperor's face, so we draped the throne with fabrics." Custom-made carpets replace traditional tatami on the floor.

OPPOSITE: The Great Golden Buddha at Engyoji, a 1,000-year-old Buddhist temple in Himeji, Japan, where some scenes were filmed.

"We had to do four seasons in four days," recalls Kilvert. "Two fell on the same day, so we practiced changing sets with the crew." RIGHT: Three materials were used to create the snow surrounding the compound's lower building. BELOW RIGHT: The shrine in autumn.







Something's Gotta Give

SETTING THE SCENE FOR ROMANCE IN THE HAMPTONS

Production Design by Jon Hutman/Set Decoration by Beth Rubino/Text by Nancy Collins



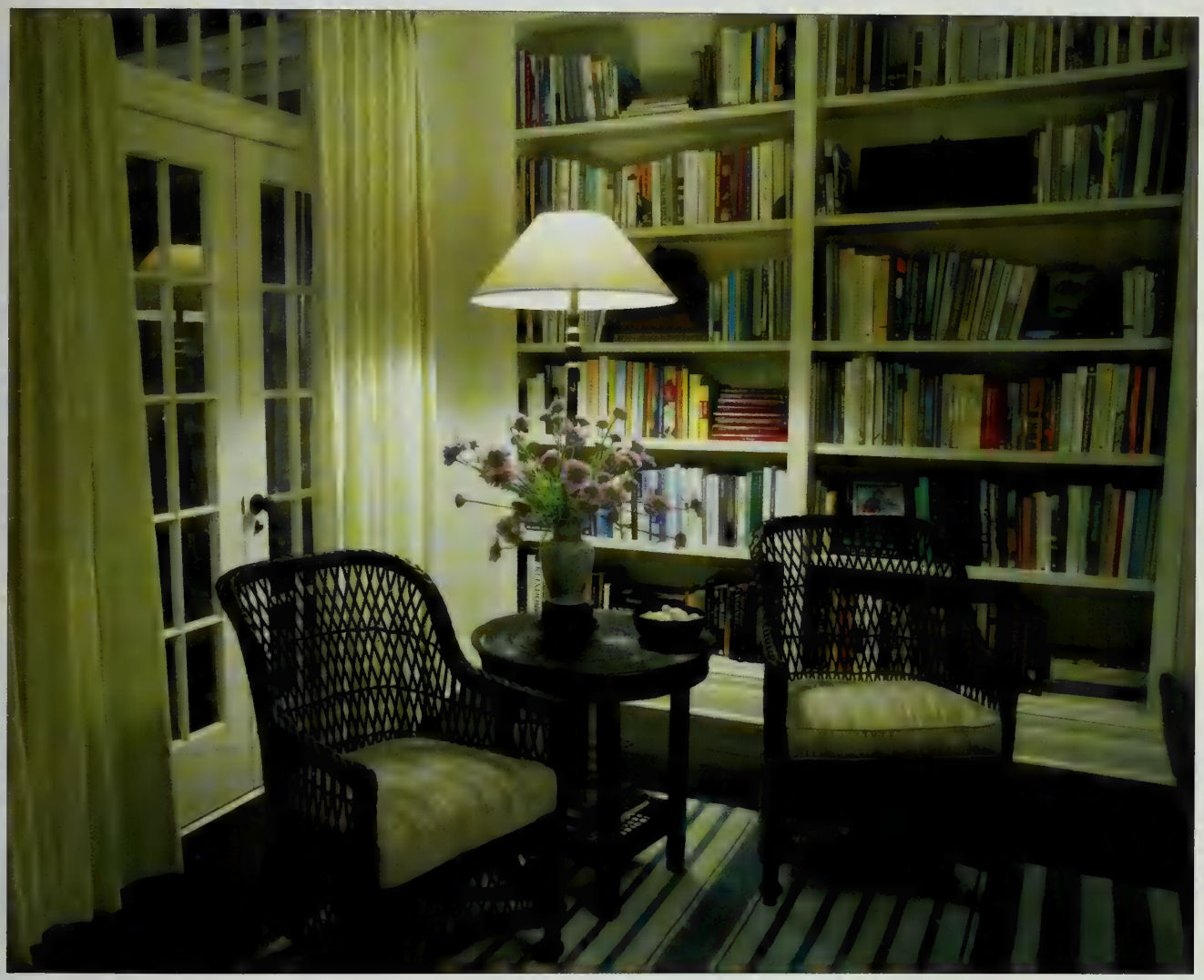
ALL PHOTOS BY BOB MARSHAK/SOMETHING'S GOTTA GIVE © 2003 COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED

For *Something's Gotta Give*, director Nancy Meyers asked set decorator Beth Rubino to create a substantial Hamptons house for Diane Keaton, who plays a substantial Manhattan playwright whose daughter is having an affair with Jack Nicholson—until chest pains turn his heart upside down in more ways than one. Forced to recuperate in the guest room of his girlfriend's mother's beach retreat, Nicholson finds that his unexpected infirmary is as big a player as those who inhabit it.

"The house had to reflect Diane's character, who is a very successful, accomplished New York playwright in her mid-50s," says Meyers. She is also a divorcée, following a 20-year marriage, who built her Hamptons house as "a gift to herself—no compromises—just her total vision of a peaceful life. Naturally, it's a different mind-set than



BELOW: Production designer Jon Hutman and set decorator Beth Rubino filled the living room's shelves with books for Keaton's playwright character. "The bowl of white stones located casually, almost accidentally, on the table is actually a very specific script element," notes Rubino.



ABOVE LEFT: The light-washed living room of the Hollywood set of *Something's Gotta Give*, a romantic comedy that takes place at a Hamptons beach house. Clarence House fabric on ottoman. Mimi London chair fabric. Morten Monberg clock. The Rug Loft dhurrie. OPPOSITE: Stars Diane Keaton and Jack Nicholson film a scene in the kitchen.

that of a woman who has been single or is part of a couple. There was no chance, for instance," she chuckles, "that she was going to put a double sink in the bathroom." Nor, for that matter, include an office. "The desk in her bedroom signifies she's romantically shut down, in a stage of life where nothing's going to be going on in the bedroom, so why not have a desk?"

In other words, she is exactly the kind of dame primed for a romantic upset—who arrives in the form of music mogul Nicholson—"a chronic dater of young women," says Meyers—who, upon showing up with Keaton's daughter, Amanda Peet, for a Hamptons weekend, proceeds to collapse and get rushed by his hostess to the hospital, where his doctor happens to be Keanu Reeves. "It's about people who know what the future holds—then find out it doesn't, like Jack and Diane, who are falling in love late in life. This house is their desert island. If he hadn't been stranded, he would never have noticed her."

Though their five-room "island"—living room, dining room, two bedrooms and kitchen—originally called for a beach cottage, Meyers ended up "doing an elegant house, where I would like to live, with the feeling of ocean everywhere." As a result, the interiors are awash in sea col-

"We tried to capture the relaxed, comfortable feeling of summer at the beach," says Hutman. BELOW: For ease of movement, the kitchen's islands are on casters. Countertops are wood painted to resemble soapstone. Wolf range and hood. Waterworks fixture; Kohler sink.

ors and blues. "They wanted me to go with white slipcovers," says Meyers, "but this woman would say, 'I don't want slipcovers like everybody else.' She was determined to be at the beach."

Nancy Meyers's most pressing conundrum was how to keep her film, an hour of which takes place in five rooms, from feeling like a stage play. "It's about depth of field, constantly looking from room to room, out a window, believing the beach is beyond," Meyers explains. "In one scene, where Jack is in the bedroom and Diane stands in the doorway, you see past her into the living room and kitchen. You shouldn't feel claustrophobic."





The enthusiasm that went into the building of Diane Keaton's unlikely love nest was matched only by the melancholy that came with tearing it down.

BELOW: For the brick-paved terrace off the living room, crews constructed a functional, nearly four-foot-deep pool on a soundstage lit to replicate the outdoors. The teak tray tables and chaise longues, with a Perennials cushion fabric, are from Sutherland.



"Hamptons houses that size have space, simplicity and a certain austerity," adds set decorator Beth Rubino, who, along with Meyers and production designer Jon Hutman, scouted hundreds of Long Island homes before settling on a Southampton beachfront (used for exterior shots only) that Rubino calls their "visual barometer."

The set for the film, which also stars Amanda Peet and Keanu Reeves, was put together in about two months' time. OPPOSITE: The dining room is dominated by white. On the floor is a tatami from Patterson, Flynn & Martin. Lee Jofa chair toile. Gracious Home sconce.

"Nancy wanted a house that looked decorated," she continues, "so we created something wonderful and homey, but chilling"—a feeling Nicholson picked up on when he first visited the set. "During wardrobe fittings," recalls Meyers, "I could see Jack was going toward shorts and polo shirts. So I said, 'Let's take a look at the house where you'll be spending time,' and as soon as we got there, he said, 'Oh, I get it. No shorts.' "

It wasn't Nicholson's only melding with his make-believe environment. "Jack is a great art collector," says Meyers, "and when he saw the original piece over the living room fireplace, he said, 'You don't have any of the great beach art,' and turned us on to Edward Henry Potthast," whose whimsical sand-and-umbrella landscape "is the centerpiece of the room. You don't see it much, but its presence is felt."

Presence is all when moviemakers are trying to make what is not real—seem so. For starters, movie homes automatically feature the permanent accoutrements of a camera and crew, whose accommodations require space and mobility, like the kitchen's islands, easily zoomed around on casters. During her survey, Meyers noticed that all fabulous Hamptons houses had "blowout kitchens"—as does the director herself. "There's a lot of action in the kitchen because lots of scenes in my life take place in mine, which, like the movie's, is a little too big."

"Diane's character loves to cook, so we had to have a practical, functional kitchen," says Rubino, "that could also hold a lot of people." Even so, Meyers preferred to keep her walls right where they were. "I don't like to take

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"Superman was brought up in a fantasy of Americana," says Miles Millar, executive producer of The WB's *Smallville*, now in its third season. "It's a statement about America as well." ABOVE: Clark Kent's living room employs his alter ego's traditional colors: red, blue and yellow.

Ever since that meteor shower from the planet Krypton a few years back, nothing's been quite the same in the town of Smallville, Kansas. Lana Lang lost her parents in the disaster, Lex Luthor lost his hair, and both Lana and Lex gained a friend named Clark Kent—a shy young guy with supernatural powers and, *Smallville* being a Warner Bros. production, unearthly good looks.

Now going into its third season, *Smallville* is the brainchild of Alfred Gough and Miles Millar, who, together with Mike Tollin, Brian Robbins, Joe Davola and Ken Horton, are the show's executive producers. Gough and Millar were approached by the studio to develop a TV series based on Superman's childhood. "It was uncharted territory," says Millar. "Clark Kent's years in Smallville were always like a couple of pages in the comic book or five minutes in a movie. We know how it's going to end. We know Lex Luthor becomes Clark Kent's nemesis. We know Clark ends up with Lois Lane, not Lana





ROGER BROOKS

Smallville

THE WB'S SUPERMAN DRAMA HARNESSES THE AMERICAN IDEAL

Production Design by David L. Willson and Douglas Higgins
Text by Peter Haldeman



© THE WB/BRIAN CYR

ABOVE RIGHT: A farmhouse 20 miles from the series' base in Vancouver, British Columbia, serves as the exterior of the Kent house. RIGHT: Clark, played by Tom Welling, spends some time with his parents, played by Annette O'Toole and John Schneider, in the family's sunny kitchen.

Lang. We're just having fun on the journey to his destiny."

No small part of the fun is the look of the show. Shot in and around Vancouver, British Columbia, *Smallville* manages to evoke the American Midwest with north-of-the-border red barns, blue skies and golden cornfields. The show's sets and effects convey both the Norman Rockwell–like externals of Smallville and the mysterious forces lurking just below its surface: Clark's hidden powers and the after-effects of the kryptonite explosion are rendered with wonderful technical finesse.



ROGER BRIGGS

The show's first production designer, Douglas Higgins, created the set for the Kent family farm on the basis of a pilot episode. "There's a kind of idealism surrounding all of those comic books," he says. "I was looking to design the perfect, archetypal American farmhouse and barn." The location farmhouse, a classic structure situated in a pastoral community 20 miles outside Vancouver, was painted corn yellow and enhanced with porches, a bay window and hanging baskets of perennially fresh silk flowers; the barn was given dormers, a weathervane-topped cupola and an all-American basketball hoop. The Hallmark-cozy

While the Kent barn (right) is a real structure, a three-tiered set is used as the interior. "The barn is designed like a Shakespearean stage," explains the show's first production designer, Douglas Higgins. "My inspiration was New England barns." One tier, the loft (below), is a refuge for Clark.



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FAR LEFT: Royal Roads University, in Victoria, stands in for the mansion of Lex Luthor, played by Michael Rosenbaum (left, with Welling). BELOW: The library of Lex's house is high tech. "There's definitely a sinister edge to the Luthor world," says the current production designer, David L. Willson. "The Kent world is much more apple pie." Samsung monitor.

set for the house interior conjures "the farmhouse you would want to live in if you were to live in a farmhouse," and Higgins studied vintage New England barns to design a barn interior that could accommodate "stalls and mangers for horses and cows and at the same time runways and stairs and platforms for special effects and shots."

The barn is where Clark's father, Jonathan Kent, putters in his workshop and where Clark tinkers with his telescope in a hayloft hideout—setting his sights on the planet of his birth as well as on terrestrial attractions like his neighbor Lana Lang—and it's where the Kent males bond. "The show's really about the influence of parenting," says Millar. "If Lex Luthor had been raised by Jonathan and Martha Kent instead of by a ruthless tyrant, he might have become Superman." As it is, Lex lives with his father, Lionel, in a medieval-looking castle (the building is actually part of Royal Roads University, located in Victoria, British Columbia) whose gla-

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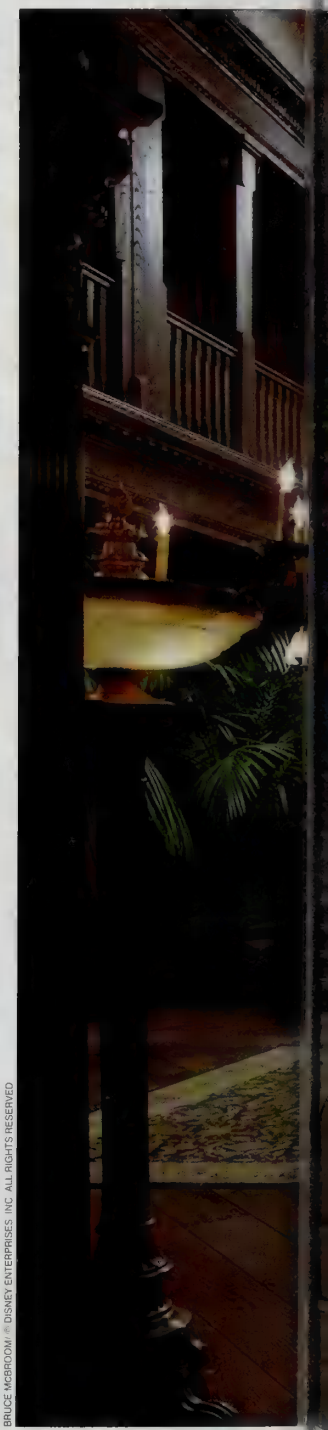
The Haunted Mansion

A HOUSE THAT CHILLINGLY EVOKES THE DISNEY THEME PARK RIDE

Production Design by John Myhre/Set Decoration by Rosemary Brandenburg/Text by Amanda Vaill



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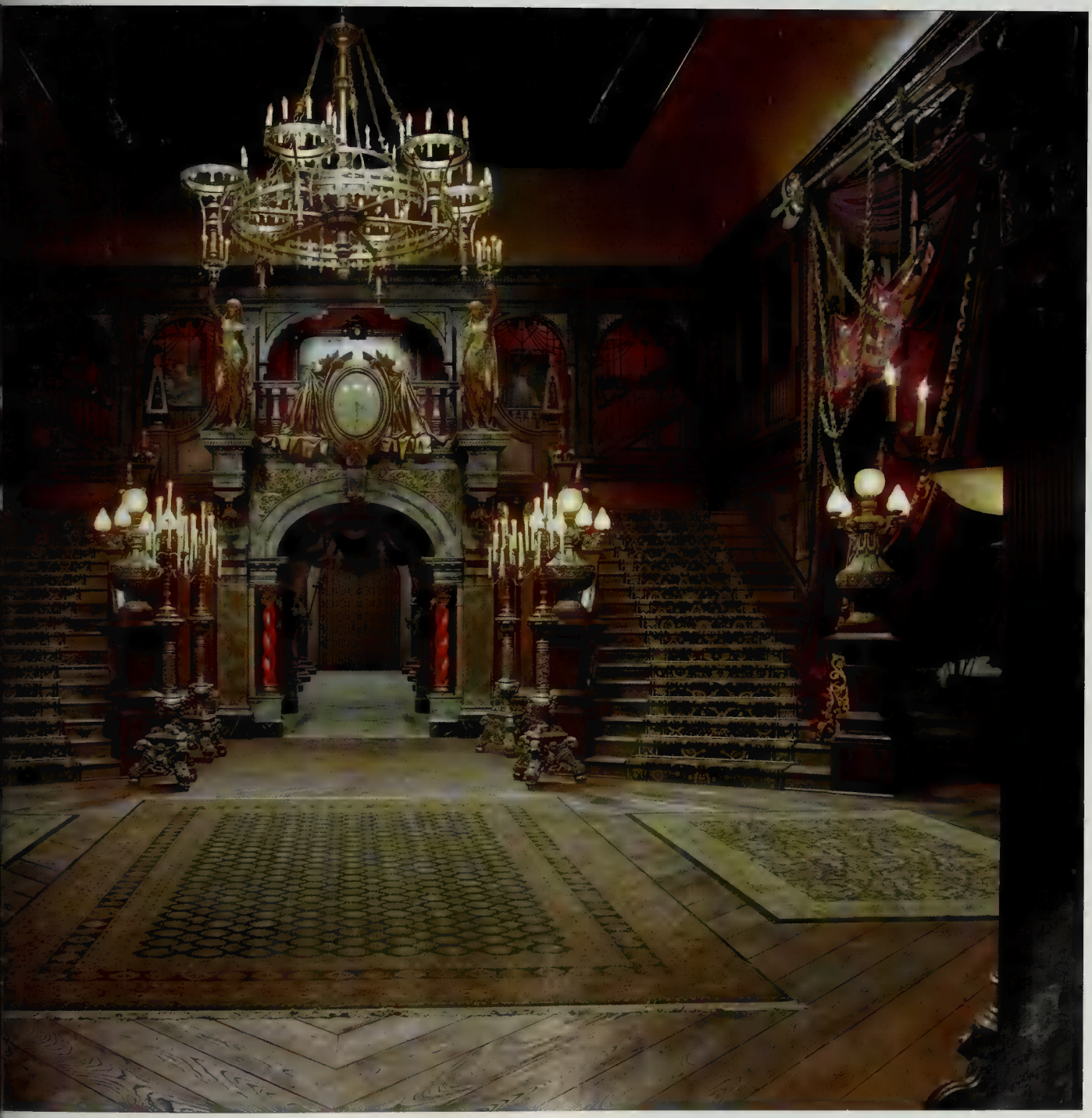
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Imagine commissioning a 13-room, 16,000-square-foot country house, a house with a ballroom, an armorial gallery, a library and a conservatory, bristling with ornately carved boiserie, marble floors, beveled-glass windows and a double staircase like the one at the Paris Opéra. Imagine your designer filling it with 19th-century Renaissance Revival furnishings, vintage light fixtures, antique textiles, books and objets d'art. Now imagine that the entire project, from initial concept to furnished rooms, is completed in 11 months—right down to the 999 ancestral ghosts popping out of the aforementioned hand-carved woodwork.

Impossible? No, it's just Disney magic: The house is a set for the new film *The Haunted Mansion*, starring Eddie Murphy, Terence Stamp, Jennifer Tilly, Wallace Shawn and Marsha Thomason. But production designer John Myhre—who won an Oscar for his work on *Chicago* and was also nominated for the period drama *Elizabeth*—approached the task as if he were building an actual Gilded Age mansion, not a plywood-and-muslin fantasy. "We had to create the feeling and menace of a real house with real geography," he says. The

OPPOSITE TOP: "Our film is about a cursed home. The mystery of Louisiana's swamps seemed the perfect place to set our story," production designer John Myhre says of Gracey Manor, the house he created with set decorator Rosemary Brandenburg for *The Haunted Mansion*.

BELOW: The grand entrance hall is modeled after "houses from the Gilded Age of the Vanderbilts," explains Myhre. OPPOSITE BOTTOM: Actors Eddie Murphy and Marsha Thomason—with Aree Davis, left, and Marc John Jefferies—play the house's real estate agents.





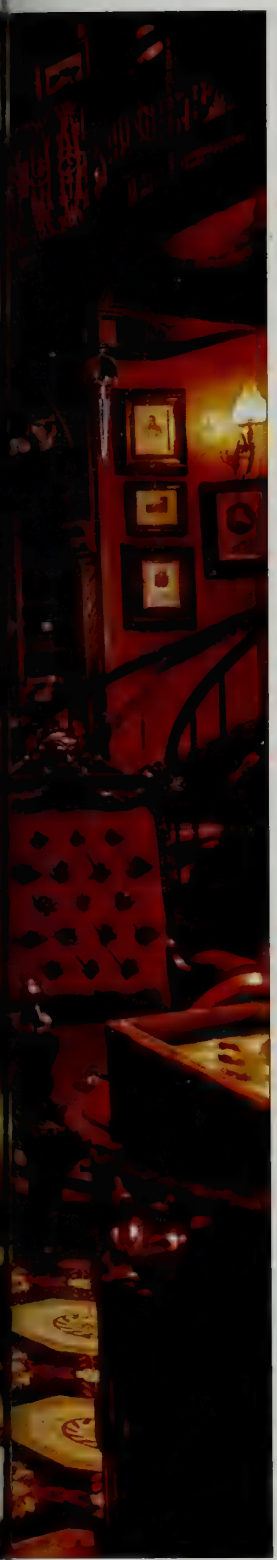
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The library, which includes a study and a conservatory, rear, is decorated with scientific instruments, taxidermy specimens and old books. "It becomes a cabinet of curiosities as the story progresses," says Myhre. The curved sofa first appeared in the film *20,000 Leagues Under the Sea*.

interior sets were constructed at Barwick Studios, in Los Angeles, and the exteriors were created on a lot 25 miles to the north; but Myhre built a quarter-inch model of the whole house "to show everyone how it all would fit together."

The Haunted Mansion, like another recent film, *Pirates of the Caribbean: The Curse of the Black Pearl*, is based on a popular Disney theme park attraction; but to translate the shudder-inducing sensations of the ride to the screen involved turning a generic haunted house into a specific and authentic residence. The devil—or rather the ghost—was in the details. As the set decorator, Rosemary Brandenburg, says, "We could have put in all kinds of creepy

Director Robert Minkoff wanted "a Jules Verne quality" in architecture and furnishings—a late-Victorian melding of the scholarly, the clublike and the grand.





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ABOVE: A large pool was built for the underground mausoleum, which is partially flooded in the film. The ironwork "gives the space the feel of New Orleans's French Quarter," Myhre points out. Funereal props include the custom-made fiberglass caskets and the burial urns in niches.

LEFT: Edward Gracey's bedroom, decorated in the Renaissance Revival style, "was inspired by a sitting room at Hearst Castle, with draperies hung all around," says Brandenburg. "Because Gracey was a manly man, we selected massive furnishings and masculine objects."

things like wall sconces that are really hands holding candles, but we decided to play it straight. After all, Eddie Murphy is the star—the house is the straight man."

Even as a straight man, though, the house plays an important supporting role. There were a host of dramatic questions to consider, Myhre says. "And the floor plan of each room had to correspond to the script."

Part of the challenge for Myhre and Brandenburg—herself a veteran of films that include *The Ring* and *Hocus Pocus*—was to provide background and subtext for the narrative, telling their own story about Gracey Manor and the people who had lived in it. "Haunted elegance" was the brief supplied them by the director, Robert Minkoff. Because the hero, played by Eddie Murphy, lives in New Orleans, Myhre and Brandenburg interpreted this in terms of a turn-of-the-last-century Renaissance Revival



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"We decided to play it straight. After all, Eddie Murphy is the star—the house is the straight man."

palace plunked down among the swamps and Spanish moss of southern Louisiana—The Breakers on the Bayou. In the backstory they concocted, the long-dead owner, Edward Gracey, had been a compulsive collector, so the interiors have a layered, eclectic look.

This is particularly true in the mansion's library, where Minkoff wanted "a Jules Verne quality" in architecture and furnishings—a late-Victorian melding of the scholarly, the clublike and the grand. Myhre created a large double-height room with a wrought iron balcony and a glass conservatory at one end. He and Brandenburg fitted the room with an eccentric assortment of furniture and objects: animal heads on the wall, books piled everywhere, antique scientific instruments and—the Jules Verne pièce de résistance—the red velvet Victorian sofa originally used in the Disney film *20,000 Leagues Under the Sea*.



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Very early in the planning process for the film, Brandenburg found a book about the designs of the Herter brothers, the 19th-century New York ébénistes whose carved wood furniture virtually defined American Victoriana. The book became the film's visual bible.

Another visual influence was the funerary art of the late 19th century, such as "elegant garlanded wreaths, draped grieving figures and cloaked ancient urns," notes Myhre. He incorporated these details into a pillared mausoleum.



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TOP LEFT: Griffin andirons flank the great fireplace in the ballroom. Myhre conceived the paper-and-silk lanterns, which are, he says, "high enough to float above the dancers in the room." ABOVE LEFT: Costume designer Mona May created the Mardi Gras ball's period attire.



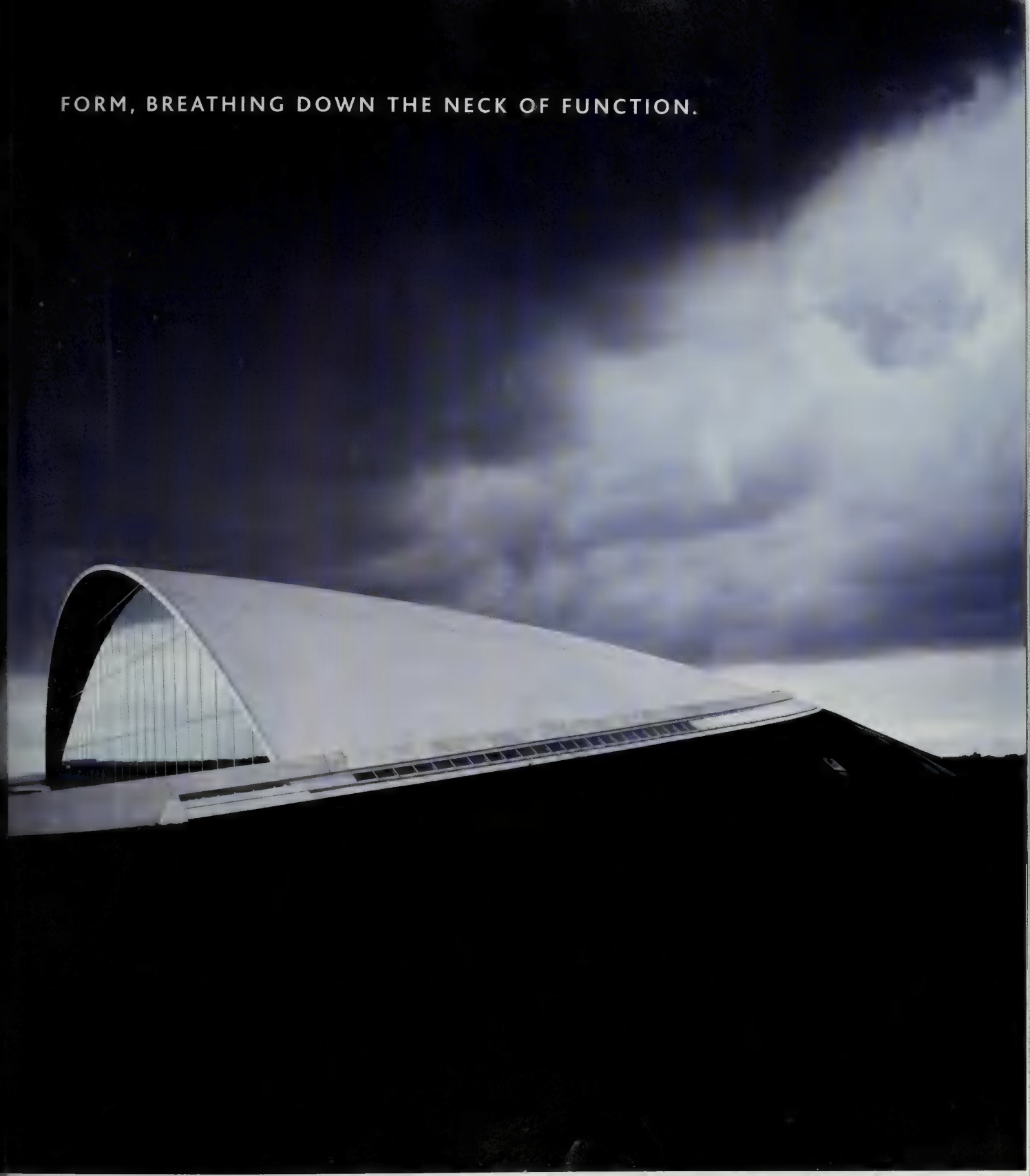
"The organ was stitched together from several pieces. We borrowed the pulls, pedals and keys from an antique-organ collector," notes Myhre. "The 19th-century-style desserts were created by the head pastry chef at the Four Seasons, in Beverly Hills," adds Brandenburg.

Although Gracey Manor has been designed with fierce dedication to historical and aesthetic accuracy, it is still a movie set. So it has a ballroom pipe organ assembled from authentic parts. And it also has rooms without ceilings—which allows for camera and lighting placement and for the flying rigs that enable ghosts to swoop in and out. The painted and sculpted ceilings that audiences will see in the film, Myhre reveals, are illusions, digitally added at the postproduction stage—including a ballroom ceiling that, in the climactic scene, actually comes alive.

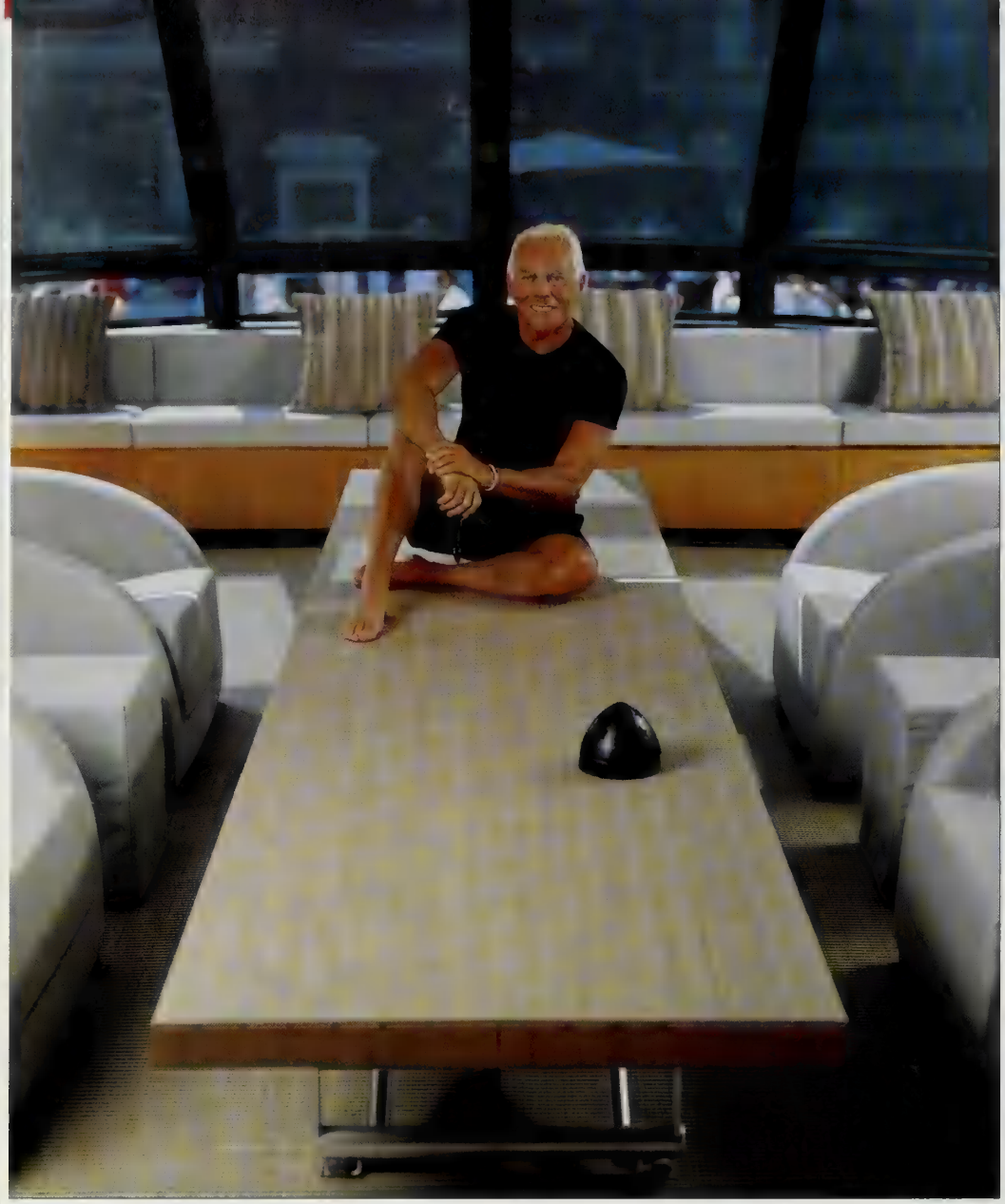
And that ceiling, in a sense, is a metaphor for the entire project. Myhre, Brandenburg and their crew, who are all thoroughgoing professionals, did a meticulous job of channeling 19th-century décors for the digital age, but they never lost sight of the essential point of their work on *The Haunted Mansion*: It was, says Myhre, "an enormous amount of fun." □



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YACHTS

Style at Sea for Giorgio Armani

THE DESIGNER SETS SAIL ON HIS SLEEKLY ELEGANT YACHT



Interior Design by Giorgio Armani
Text by Joseph Giovannini
Photography by Scott Frances



OPPOSITE ABOVE: Giorgio Armani pauses on his yacht, *Mariù*. ABOVE: As in his New York pied-à-terre (see *Architectural Digest*, April 2002), the fashion designer outfitted the yacht's interiors with pieces from his Armani Casa collection, such as the upper deck's sofas, curved side tables and bamboo-topped low table.

OPPOSITE: The 150-foot *Mariù* sailing off the coast of Saint-Tropez. Armani, who chose complementary gray hues for the hull and the superstructure to cut down on glare, employed a Milanese architect, Giancarlo Ortelli, to execute the technical drawings for the boat.

Boats are *shes*—*she* lists, *she* took on water, *she* approached landfall. But Giorgio Armani has a particular she in mind when he greets guests aboard his new 150-foot yacht, *Mariù*, with an evocative adaptation of a 1930s song, "Speak to Me of Love, Mariù." On the oak desk in the fashion designer's stateroom, a vintage black-and-white photograph not only reveals the identity of the boat's namesake but also clarifies her connection to the vessel's stately reserve. A small, reticent boy, about six, in a white cap and sunsuit, follows a dark-haired, dark-eyed beauty across a sandy beach. She wears an ankle-length black columnar skirt that matches her one-piece bathing suit, smartly strapped over the shoulders to two white buttons. The lady is Mariù; the boy is Armani. "With very little money, my mother was very elegant, and her spirit pervades the boat. She had great force and a refined sensibility. She taught me many things—including the simplicity and rigor of elegance: just what is necessary to make something beautiful and nothing more."

Docked at Saint-Tropez, where Armani maintains one of his homes away from Milan, *Mariù*, launched last May, took pride of place this past summer in the seawall of cruisers that lines the waterfront promenade. Saint-Tropez's annual summer parade slowed down at the stern of the vessel, more than a little curious about the provenance of this mysterious newcomer with the British flag. Who?

The largest boat in the entire lineup—think of it as a floating, 30-foot-wide, four-story town house—*Mariù*



gave little away: It was the only visually subdued vessel within the buoyant façade of incandescing whiteness. Her steel hull is charcoal gray, and the aluminum superstructure, pearl gray. The crew itself sports silvery-gray shirts and shorts by Armani. All the stainless-steel brightwork, except for the working tackle, has been sanded down to a satin luster. On a bright summer day in the Mediterranean sun, when the other boats require sunglasses, guests arriving on *Mariù* instead take them off, along with their sandals, as they step onto the cantilevered gangplank that telescopes into an exquisitely calibrated tonal world of quiet colors just shades apart.

Just beyond the expansive veranda at the end of the gangplank, in the lower deck, the barefoot designer, dressed simply in navy-blue T-shirt and shorts, sinks into one of two roomy sofas opposite each other. First of all, he explains the name Mariù: "It's the diminutive for Maria," he says, "a term of endearment. Her soul is here."

Armani may be gregarious, but something of the reticent child still lingers, and he shies from the attention he attracts in hotels. "I feel observed and uncomfortable," he admits. He prefers to be alone, but together—with family and

"On my own boat, I didn't want displays of wealth, with a lot of lamps and paintings and carpeting," says Armani. ABOVE: His signature Japanese-inspired aesthetic continues in the lower deck. Separating the teak planks on the floors are thin strips of ebony.





LEFT: Armani wanted versatility for both the rooms and the furnishings —the teak-clad lower deck also serves as a dining area, and the table collapses for movability. Titanium panels on the ceiling add height to the space. "I don't think elegance should be boring," he says.



close friends in secluded enclaves, such as his weekend villa outside Milan, the one in Saint-Tropez or his house on Pantelleria, an island on the far side of the Mediterranean near Tunisia.

His deep tan sets off blue eyes and silver hair. He switches back and forth between French and an Italian tagged with the purring *r* of Italy's north. With the momentum of conversation, he relaxes into an easy and friendly warmth, draping a leg over one arm of the sofa. "It's not just on islands that I isolate myself. I isolate myself in worlds that I create from everything I love. I remove what I don't. You have to organize an atmosphere around yourself. Life is too short."

Armani lives by his eye, and like those acousticians in New York who travel on subways with ears plugged, he protects himself from visual noise. "I avoid hotels, because there's always something that jars me—usually, too much décor." He has escaped on chartered boats before, but they also bother his eye: "Too white, too much lighting, too much marble and crystal and mahogany. They're like hotel suites transported out to sea," he explains, adding, "too maximum, too yacht. I wanted to eliminate excess, so my guests would have a nautical, not a land, experience. I want them to 'live the boat.'"

Armani would have designed his own

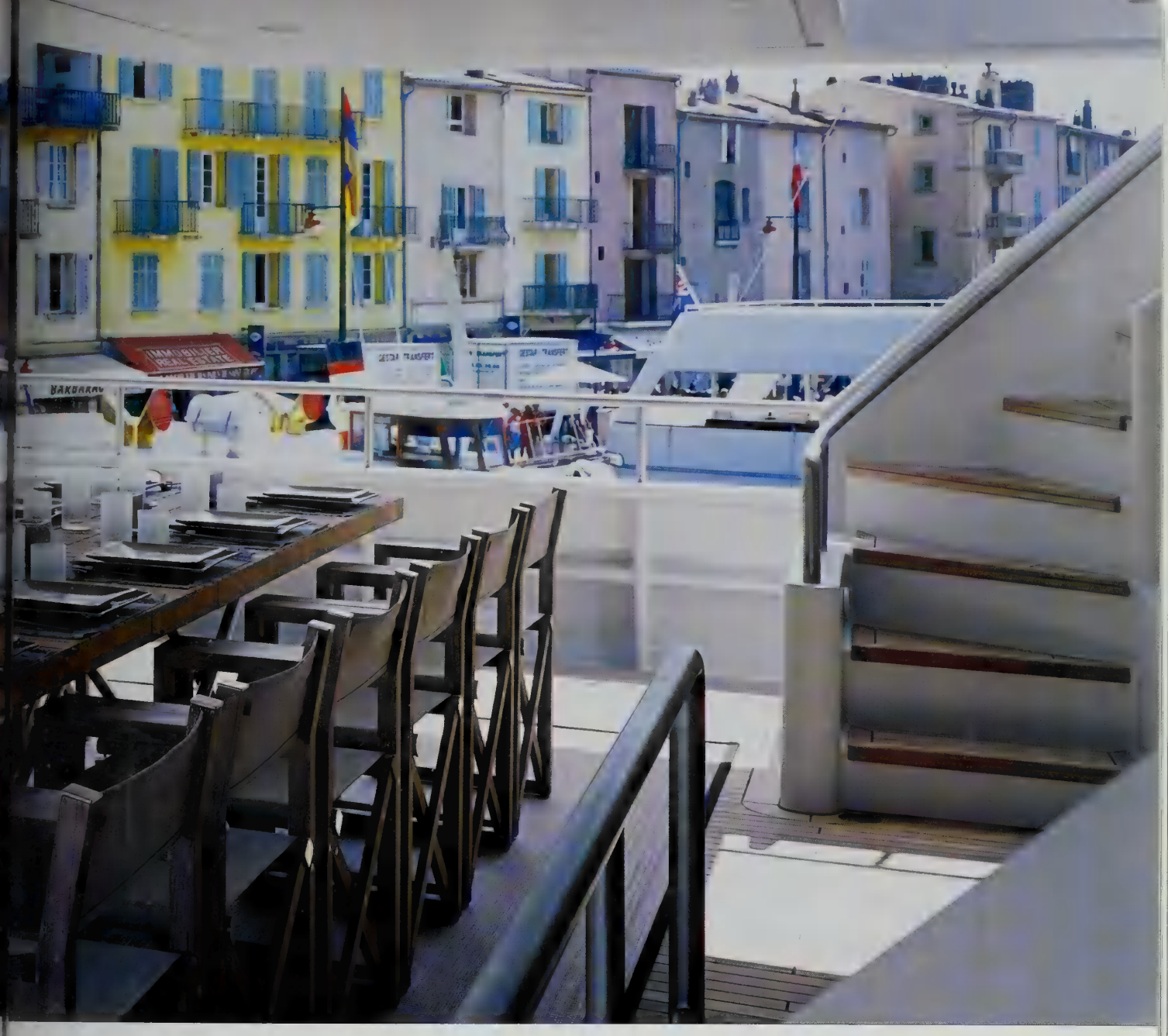
ABOVE: In Armani's stateroom, a low pickled-oak bed joins shelves and compartments modeled after a Japanese chest. RIGHT: A photograph on the room's desk shows him at about age six with his mother, Maria, or Mariù, for whom the boat is named, on a beach in Rimini, Italy.



boat down to the hull—"abstracting certain notions from traditional sailing boats," he says—but that meant waiting an extra three years for delivery. So he commissioned the vessel several years ago from a boatbuilder in Pisa, and the basic shell was a given. Armani conceived the interior layout and chose the colors, materials and furnishings. There are six staterooms, two interior decks, a large galley, a veranda and an


MARIU
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ABOVE: The yacht, which first set sail this year and has been across the Mediterranean, docks in Saint-Tropez. Armani created the teak table and chairs on the dining terrace especially for the boat. The table is set with selections from the Armani Casa collection.

OPPOSITE LEFT: Armani and *Mariù*'s crew, decked out from head to toe in his clothing designs. OPPOSITE RIGHT: Raffia mats cover the roof deck, furnished sparsely with wood chaise longues and side tables. "On a voyage, there shouldn't be the confusion of too many things."

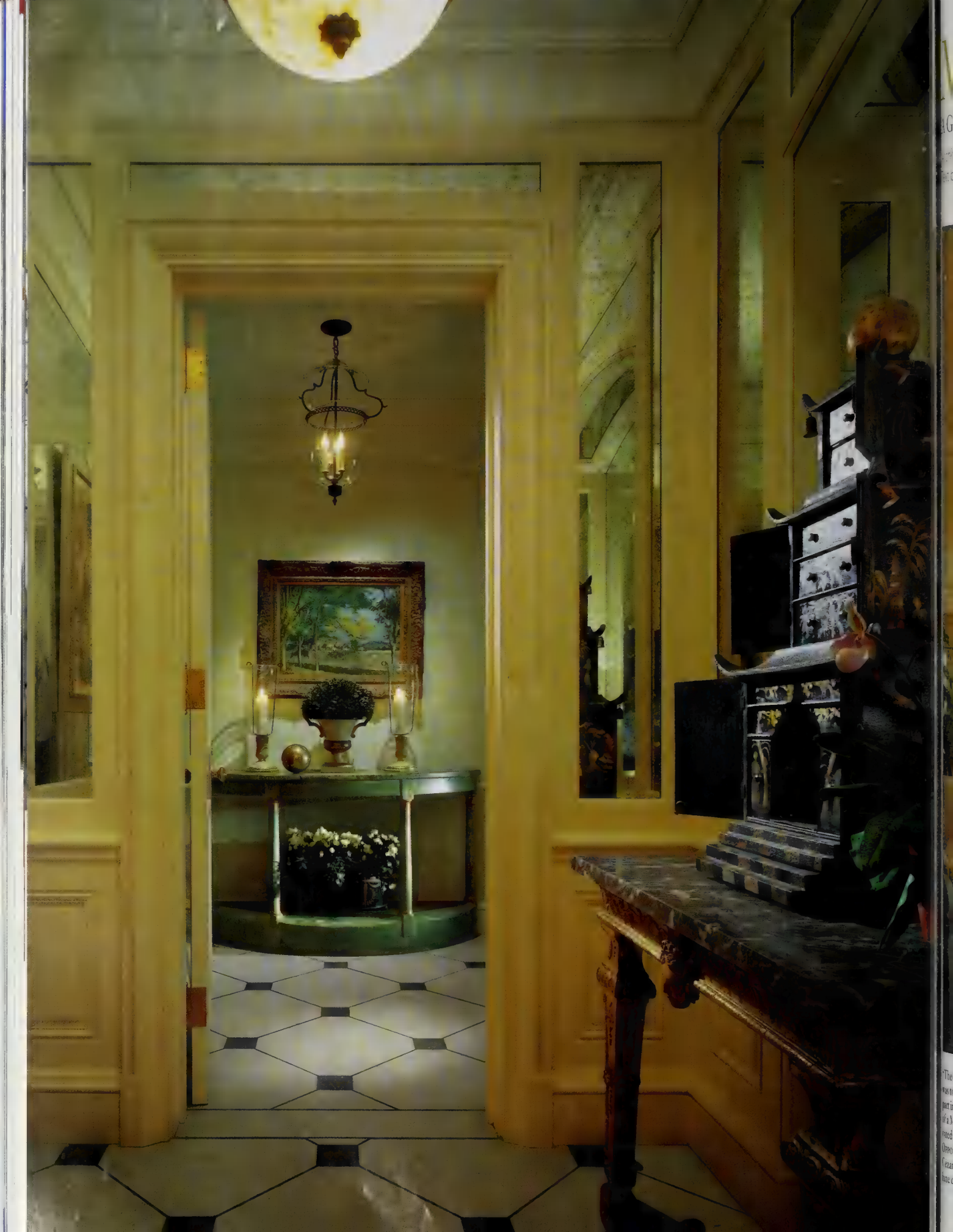
exterior dining terrace, plus cabins below for the 10-person crew. Fitting out the boat took a year and a half; it was finished in time for a spring launching and the summer season.

It may seem counterintuitive to turn a mega-yacht of *Mariù*'s dimensions into understatement, but Armani selected the gray for the hull "to minimize the contrast with the water and reduce its mass." He cut the glare on the superstructure housing rooms and cabins by choosing the pearl gray instead of superwhite, "to reduce this visual violence you see around you." No detail was left unturned: He toned down the shine even on the stainless-steel screws. "I've strived for a subtle richness, not an obvious beauty—one that you seek out."

Armani subdued the brashness that often creeps into contemporary boats in order to cultivate a serenity that defers to the sea. "It's atmosphere that I love, and I love the sea," he says, implying he's introducing each to the other in a delicate encounter. The designer learned in his other houses to minimize contrast and stay within the same chromatic range and to use indirect lighting to achieve glowing interiors with a welcoming quiet. Even on a boat of *Mariù*'s stature, keeping the same palette of materials and colors stretches the dimensions inside.

He evokes marine traditions immediately by starting with teak at the gangplank and extending it everywhere

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Manhattan Masterwork

A GRANDLY PROPORTIONED APARTMENT IS ARTFULLY REDONE

Architecture by Eric J. Smith, AIA/Interior Design by David Easton
Text by Wendy Moonan/Photography by Durston Saylor



"The basic premise of our design was to allow the art to make the impact in the spaces," David Easton says of a Manhattan penthouse he renovated with architect Eric J. Smith. OPPOSITE: *La Route*, 1875, by Paul Cézanne is above a French demi-lune console in the entrance hall.

ABOVE: "Blue is the primary color in the living room because of the expansive view," says the designer. Fernand Léger's *Les Pistons*, 1918, hangs near a late-18th-century Italian fruitwood tall case clock. A 1942 bronze horse by Marino Marini is at left. Kravet drapery fabric.

We had to gut it," New York designer David Easton explains, walking through a spectacular Manhattan penthouse. "It was a complete transformation."

The apartment, located in a landmark prewar building overlooking Central Park, has one of the most exclusive addresses in Manhattan. It was once owned by a philanthropist known for her support of classical music, who gave memorable postconcert parties there.

Easton's clients bought the apartment in 1995, after the philanthropist's death. The couple, who also have houses in Sun Valley, Idaho, and New Zealand, wanted to be able to welcome their children and grandchildren. They purchased an adjacent apartment so they could have three guest rooms. "We opened it all up," says Easton. The apartment now fills an entire floor, with a terrace the length of the living room on the front.

Easton and the architect, Eric J. Smith, completely reconfigured the space. They created an enfilade from the dining room, with its new cove ceiling, through the entrance hall to the living room. "We had to make the architecture logical," says Easton.

The interior design re-





Easton and Smith opened up the double-height space, which once included a library and a bedroom. Georges Braque's *Le Guéridon*, 1938, left, and *Ocean Park No. 9*, 1968, by Richard Diebenkorn are on the walls. The rug, from Beauvais, is a reproduction of a Portuguese carpet.





OPPOSITE: The hand-painted chinoiserie wallcovering in the dining room "brings great excitement to the space," says Easton. A French Art Déco mirror is above the circa 1750 Irish Georgian console embellished with a carved mask. At right is a circa 1820 Chinese ivory pagoda.

BELOW: Easton relaxes in the living room. Picasso's *Femme Assise, Fond Rouge et Jaune*, 1952, and *Femme à la Résille*, 1938, are behind him.



ABOVE: The pine-paneled library "is cozy and accessible," notes the designer. *Tête de Femme*, 1943, by Picasso hangs over the sofa. Armand Guillaumin's *Epinay-sur-Orge*, circa 1884, is at right. A quill box tops the low table. The carpet is from Saxony.

volves around the clients' impressive art collection, which includes oils by Picasso, Cézanne, Braque, Léger, Guillaumin and Vlaminck. So Easton covered the walls of the entrance hall and the living room in a hand-troweled French plaster the color of parchment. "It's a quiet palette," he says. "I needed a background that was subtle enough for the paintings."

The centerpiece of the renovated apartment is a spacious living room with 20-foot-high ceilings. "When we started the project, the space was divided into a two-story living room, an additional bedroom and a library," explains the designer. "We returned the living room to its original scope."

Blue and beige predominate in the room. Easton specified beige draperies and sofas along with Chinese-blue cushions and club chairs. Nothing distracts from the huge Richard Diebenkorn painting, *Ocean Park No. 9*, or the three Picassos.

A magnificent custom-made blue-and-beige needlepoint carpet pulls the space together visually. "I always start with the rug," he says.

Since the clients entertain a lot, he organized the furniture into three separate arrangements to accommodate large numbers of guests. "I scat-



"The master bedroom, while large, faces north and east, so we chose a warm palette of coral, pink and salmon," explains Easton. A 19th-century painted low table and a two-arm button-tufted settee are by the fireplace. The drapery fabric is from Scalamandré.

ter the upholstery around," says Easton. His seating is very comfortable; the split-seat sofas, for example, are down-filled and covered with cream-colored chenille. The Louis XV and Louis XVI chairs are newly upholstered with soft fabrics. "I tried to make it elegant without being stuffy." The room houses an eclectic mix of pieces: a pair of Italian Neoclassical gilt mirrors with ram's heads, two matching Italian consoles with marble tops, a 19th-century English carved pine mantel, a Japanese low table and a circa 1780 Italian fruitwood tall case clock. Somehow, none of these lessen the impact of the Marini bronze horse or Braque's 1938 *Le Guéridon*.

In the entrance hall, which is marked by Cézanne's 1875 painting *La Route*, Easton in-



stalled a floor of white limestone with gray cabochons on which he placed a French demilune console and a gilt console with a marble top. Guests tend to linger in the space, which has an unobstructed view of the park.

In the dining room, Easton has hung a large French Art Déco mirror to reflect the flowers in the antiqued hand-painted chinoiserie wallcovering. It is a glamorous yet cozy room, with an 18th-century Irish Georgian console decorated with a carved mask. It is flanked by a pair of circa 1820 Chinese ivory pagodas. The English chinoiserie chairs, painted white, are, again, a mix of original 18th-century pieces and reproductions.

Easton and Smith turned an old kitchen pantry into a library. The designer paneled it in pine and put in a sturdy oak games table, a Chinese Chippendale mahogany chair and some comfortable upholstered pieces. Paintings by Armand Guillaumin and Picasso grace the walls.

The master bedroom is a dream in salmon, coral and pink. The walls are glazed in salmon in a crisscross pattern. The custom wool carpet is cream with a raised, overlaid coral trellis. The two-arm settee is button-tufted in pink cotton, and the draperies are pink and white. "The draperies have four layers," Easton notes. "There are two linings. One is a special fabric that blocks all the light; the other protects the silk. Together, they soften sound."

Every room gets the designer's undivided attention. Fish swim across the marble mosaic floor in the master bath; Easton had an ancient mosaic in Pompeii copied.

This penthouse may have been two years in the making, but it certainly fits the epigraph carved into the cornerstone of the building: "Dedicated to yesterday's charm and tomorrow's convenience." □

BELOW: The terrace was rebuilt; it now extends the full length of the living room. "It has a sweeping view of Central Park and the Upper East Side," Smith points out. "The owners entertain a great deal, so we created an outdoor living space, with light, movable furniture."

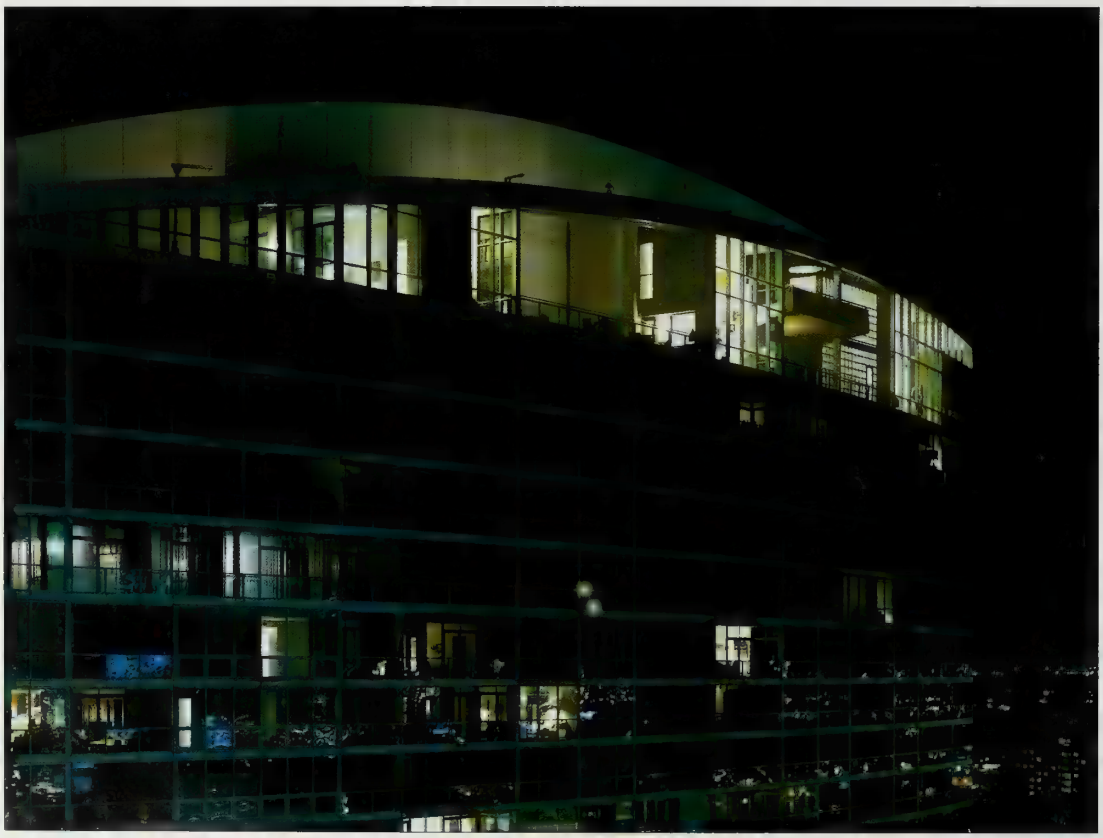


Every room gets the designer's undivided attention. The master bedroom is a dream: The walls are glazed in a crisscross pattern; the carpet has a raised trellis motif.

Architecture by Gwathmey Siegel & Associates
Text by Paul Theroux
Photography by Scott Frances

Finding Room at the Top

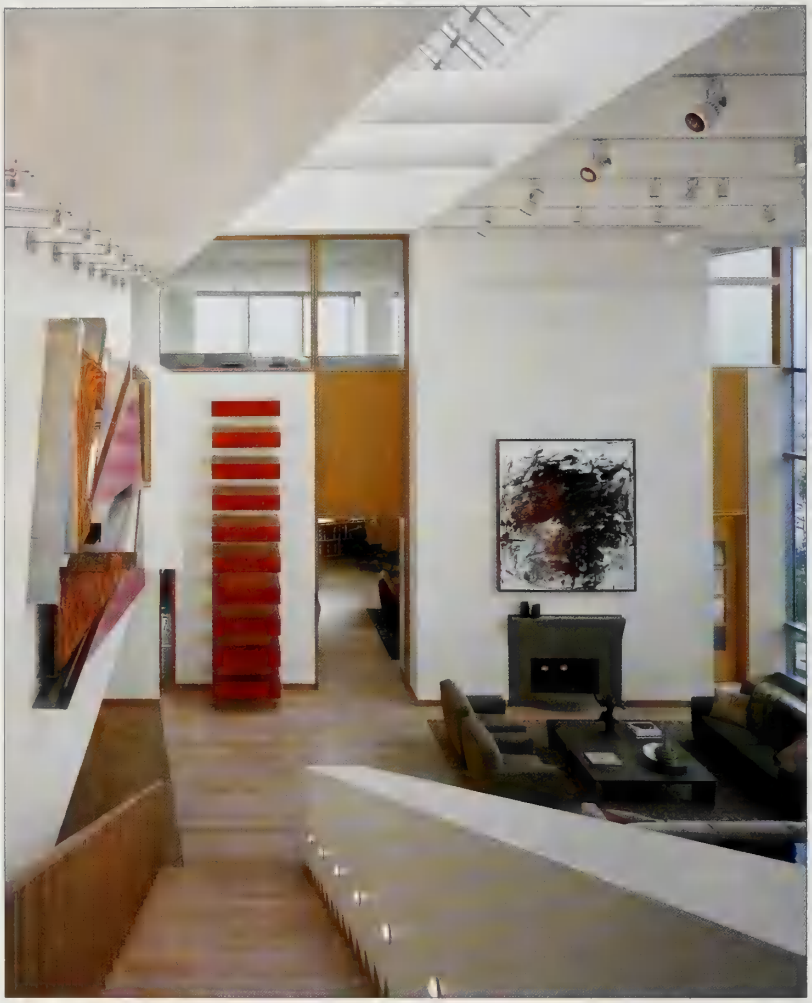
SOARING SPACES FOR A COLLECTOR'S RESIDENCE HIGH ABOVE COLUMBUS, OHIO



"It is not a penthouse," Charles Gwathmey insists. "It is a house on a roof." This residence in Columbus, Ohio, is an elegant aerie, 25 stories up, with a vast curved sweep of metal roof that includes a triangular 110-foot-long skylight, above massive interior walls (in some places 40 feet high), boasting three terraces and a guesthouse. Think of a house on a knoll with an overview, Gwathmey says—how that changes one's horizontal perception. Think of a house on a palisade.

In the beginning the client had a different idea. Clients often do. But at their best, Gwathmey says, clients can become patrons—people who collaborate with the architect to achieve a pure vision. "A client engages in the discovery," he says. His admiration for Frank Lloyd Wright

ABOVE: For a client in Columbus, Ohio, Gwathmey Siegel & Associates Architects created a 12,000-square-foot apartment, featuring a curvilinear roof and multiple terraces, on top of a 25-story building. RIGHT: Frank Stella's *Sinjerli Variation II* is on the living room wall, and his *Joatinga I* is above the stair. Elizabeth Eakins rug.



ABOVE: Principal architect Charles Gwathmey designed the living room stair as a "sculptural object reinforcing scale." Facing the stair is an untitled work by Donald Judd; Joan Mitchell's *Mandres* is above the fireplace. *Woman* by Willem de Kooning is on the low table.

RIGHT: The dining room is "the initial experience of the apartment, revealing its height, volume and panoramic city views," says Gwathmey. Julian Schnabel's *Vita* is at left; *Die Krankenschwester* by Georg Baselitz is at right. Jeff Koons's ceramic *Puppy* is near the window wall.

is rooted partly in the way Wright was able to control this process.

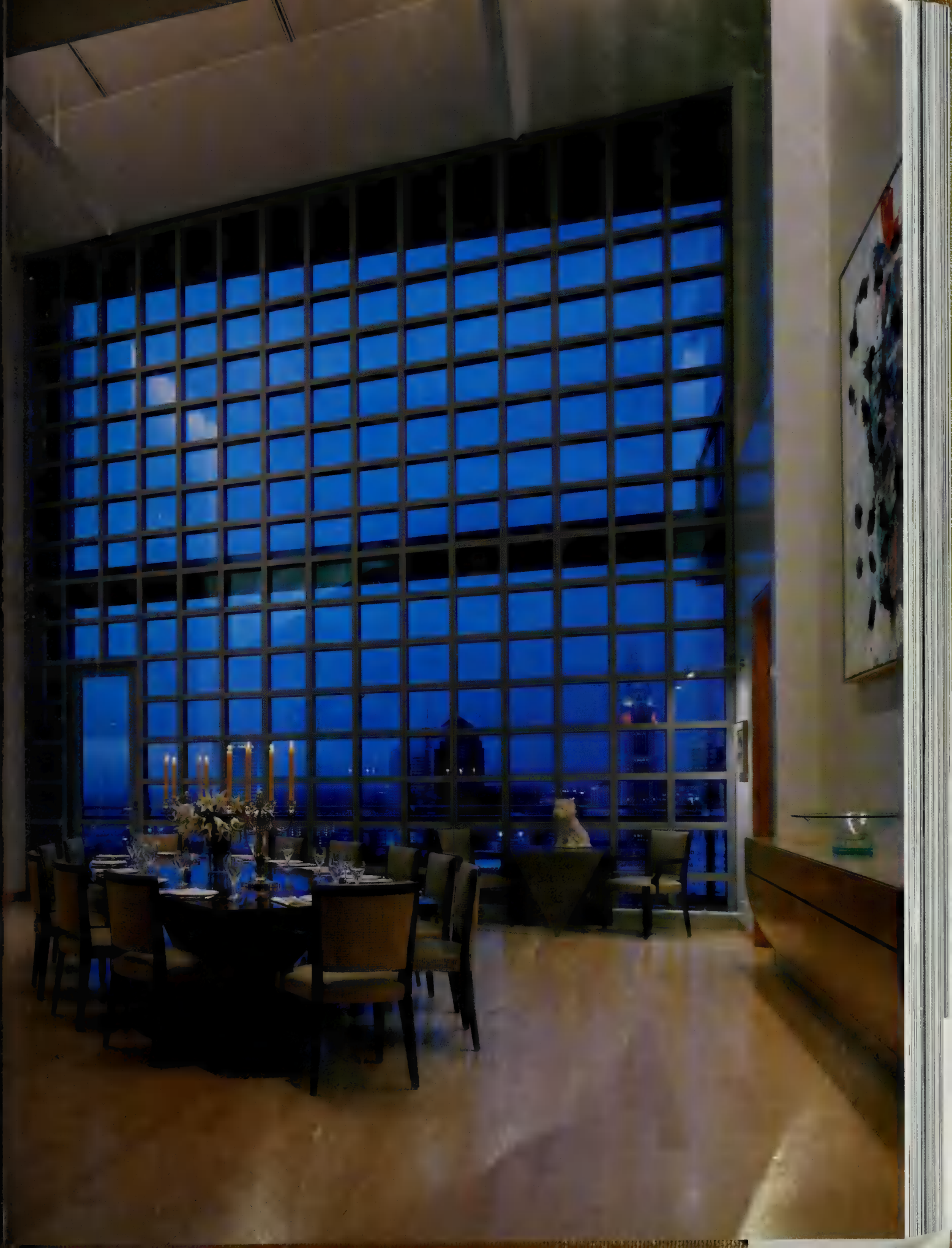
"He was so compelling and so convincing," Gwathmey says of Wright. "He had a presence that was irrefutable and sort of scary. He was able to pursue his vision through his clients and make great work, because they became patrons. He could make people patrons in a second."

It didn't take a second in the case of the house on the roof, but close—what Gwathmey says was "a five-minute conversation." The client, a real estate developer, art collector and businessman, had built the 25-story building. He suggested converting the top two floors into an apartment—indeed, a penthouse.

"Well, you own the building," Gwathmey recalls telling the man. "And the roof is free. Why would you have eight-foot ceilings, two flat floors? Why not make a house on the roof?" He went on to explain how there is a whole ready-made silhouette to a mechanical penthouse, but the beauty of this site was that it was "very clean."

"The elevators go up there," Gwathmey continued telling his client. "This would be an amazing opportunity, especially with your art collection, which requires huge-scale spaces. It would be unique. That's your new ground."

In Gwathmey's view, architecture is as much about ideas as it is about physicality, and in this brief conversation—elaborating this idea, talking him out of the flat ceiling ("It would have been a drag")—he convinced the client of the imaginative enlargement of his notion. In this way, the client was transformed into a patron.



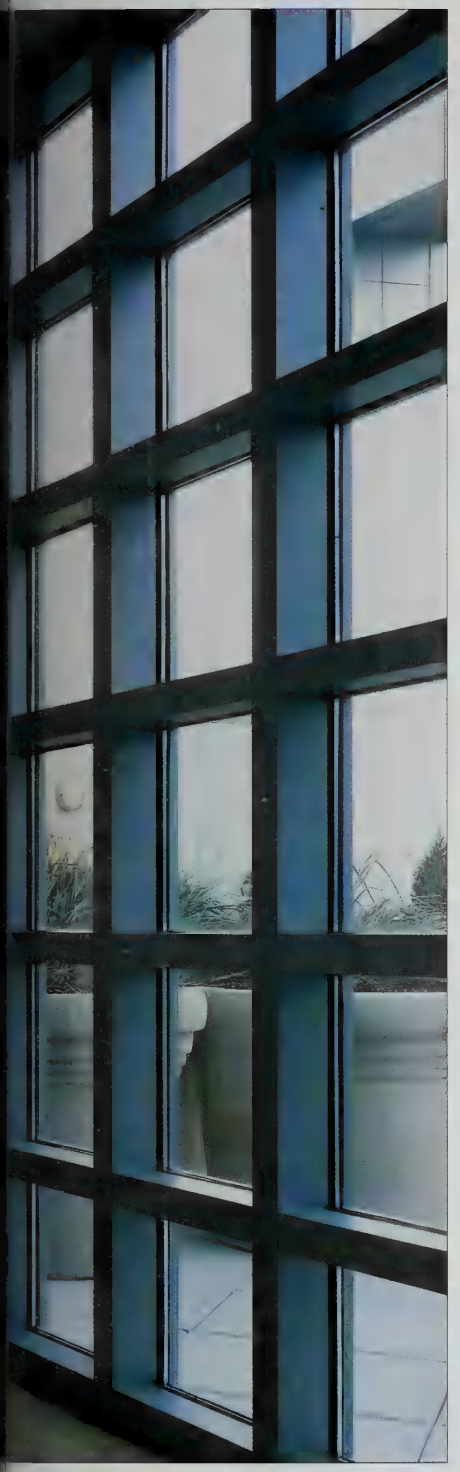


The gallery and adjoining terrace connect the residence's public spaces to the guesthouse. Works are, left to right, *Un Largo Esperimento Perdere Tutto il Tempo* by Margherita Manzelli, *Tarabulsi* by Pia Fries and *Corona de Espinas* by Guillermo Kuitca; Stella's *S-6* hangs beyond.

The result, three years later, is something Gwathmey regards as one of a kind. Of course people put structures and grow gardens on roofs. But this was something else: a 12,000-square-foot home with sizable outdoor spaces. For a commission this challenging, Gwathmey would have to bring in some of his most trusted aides-de-camp: associate Gregory Karn, project architect Peter Pawlak and interior design director Eva Frank.

The most important factors in determining the design were the client's extensive collection of contemporary art and his enthusiasm for entertaining. Lots of art, lots of people, lots of parties, lots of dinners. Walls had to be commodious enough to allow a museum's flexibility in the swapping of large-scale paintings. So, in a sense, curating was a consideration, too. An archival tour of the collection preceded the design.

And when the house was done, Gwathmey says, "we worked together on the first hanging. To me the collection and the architecture are equal. And to make an environment that is not simply background, but is energized by its form





and by its bringing light in and by its sculptural intentions, is for me very sympathetic with his collection."

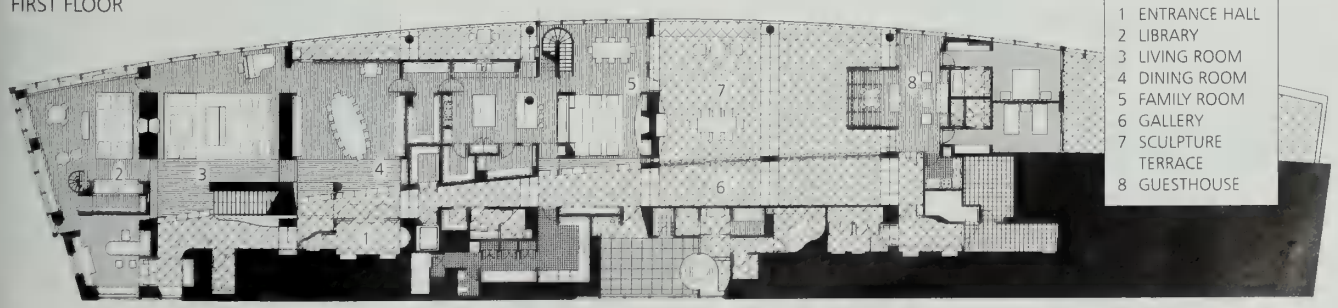
The house on the roof is a study in processional entrance: a 70-foot-long gallery, with large paintings on one wall, and through the windowed facing exterior wall, a terrace that is also sculpture garden. Because this house is a linear space, the entrance is at one end instead of in the middle. "To enter at the end instead of in the middle, I thought, was very interesting as an opportunity," Gwathmey says. "It allowed us to make this huge sculpture terrace as a space between the guesthouse and the house."

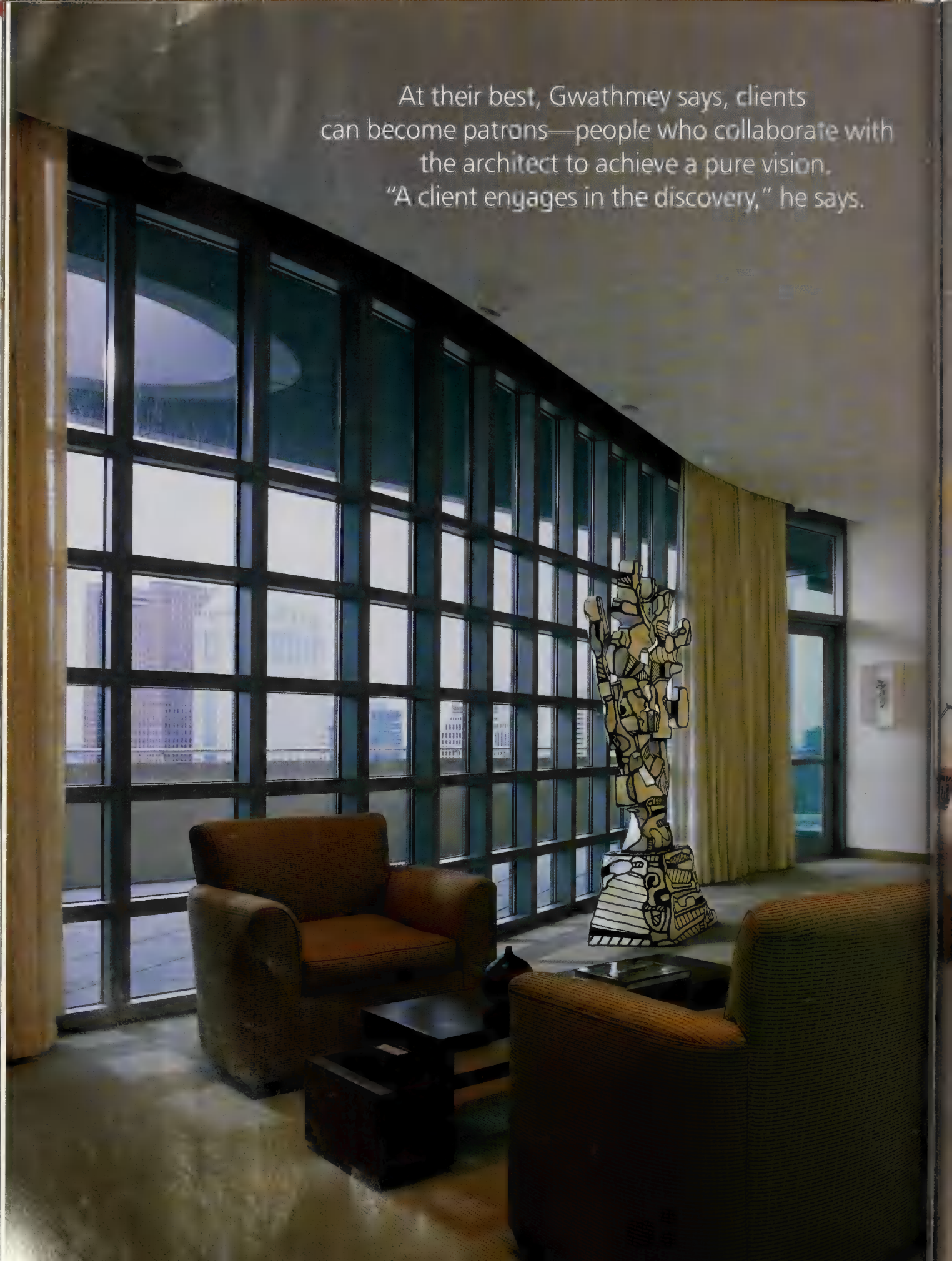
ABOVE: On the wall between the family room and the kitchen is an untitled work by Richard Diebenkorn. Bryan Hunt's *Dirigible (Airship)* is above. BELOW: The floor plan indicates "a sequence of pavilion loft spaces connected by interior transparencies," says Gwathmey.

It's axiomatic that people feel better, exhilarated, uplifted, in a beautiful building, filled with artistic treasures. Gwathmey's intention is that the experience of a person entering such a structure should be something spiritual, a kind of calmness descending—the epitome of which for him is Tadao Ando's Church on the Water in Ja-

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FIRST FLOOR

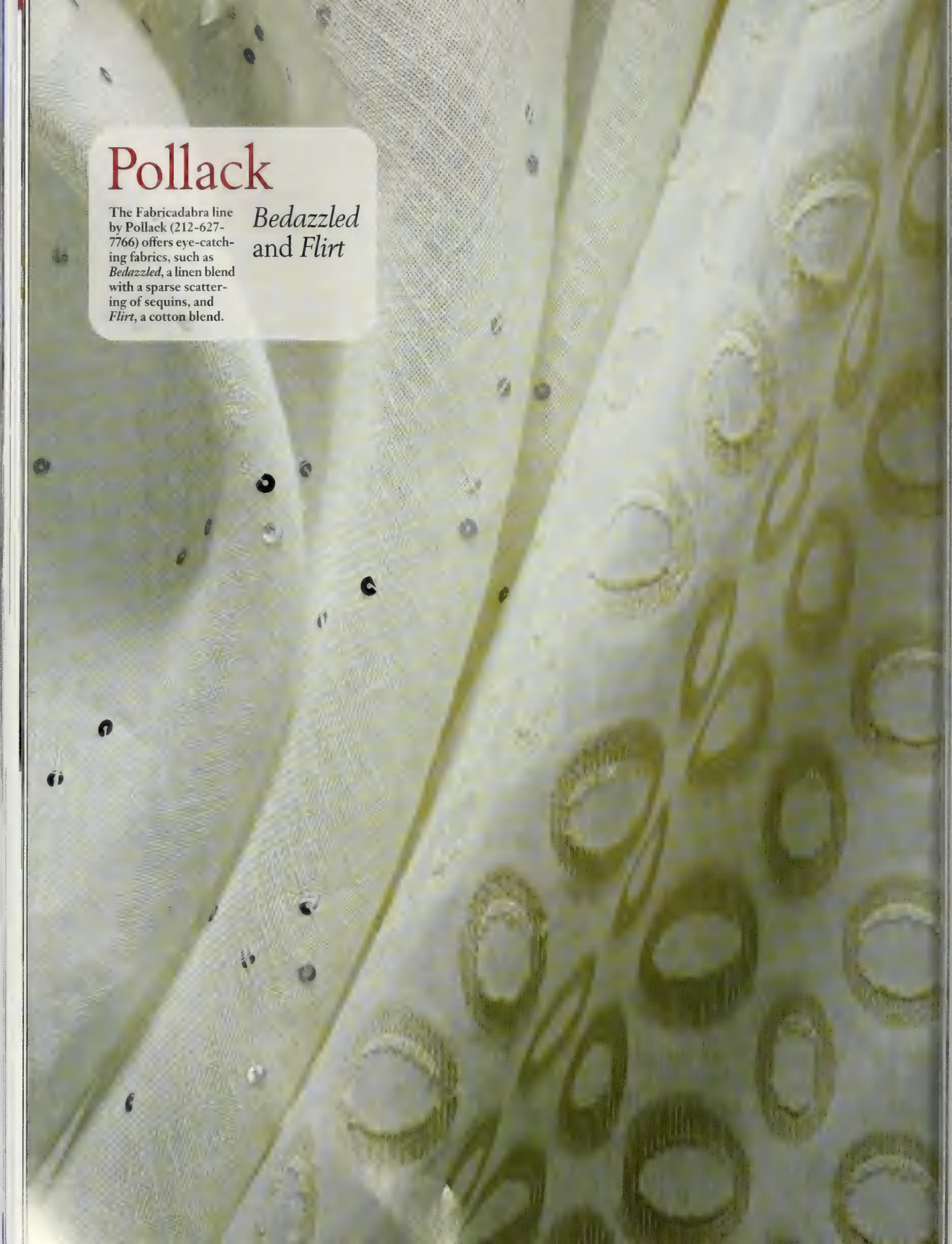




At their best, Gwathmey says, clients can become patrons—people who collaborate with the architect to achieve a pure vision. "A client engages in the discovery," he says.



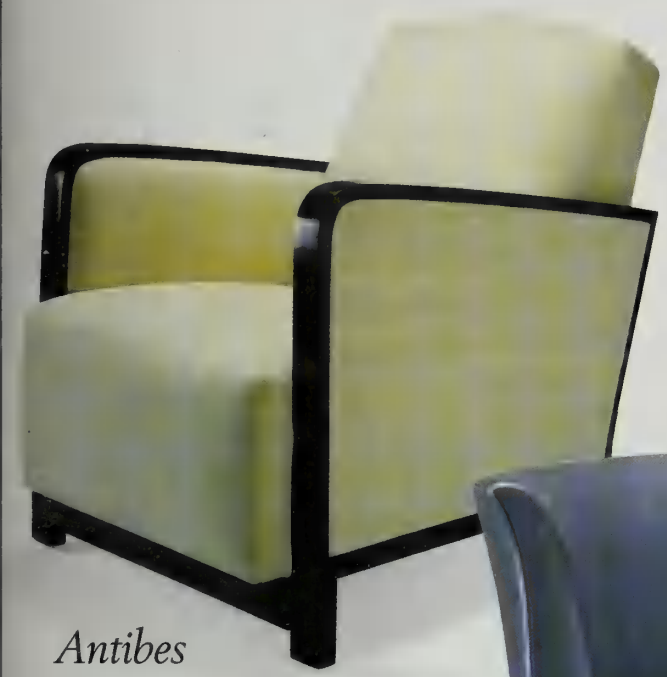
"Light floods the master bedroom from the terrace, the S-curve window and the skylight," Gwathmey notes. The standing work is Jean Dubuffet's *L'Arbre Candelabre*. Susan Rothenberg's *Spider* is over the bed, and Mark Tansey's *Judging* is at right. Elizabeth Eakins rug.



Pollack

Bedazzled and *Flirt*

The Fabricadabra line by Pollack (212-627-7766) offers eye-catching fabrics, such as *Bedazzled*, a linen blend with a sparse scattering of sequins, and *Flirt*, a cotton blend.



Antibes

"The lines of French '40s furniture are pared down and chic," says Charles Swerz.

The Francophile Collection

Partners Charles Swerz and Michael Bagley's interest in the refined lines of 1940s French furniture led to the creation of **The Francophile Collection**, which is available exclusively through Manhattan's Sirmos showroom (212-371-0910). "We reinterpreted the designs for the American market," says Swerz. "We changed the proportions and made them more comfortable." But the stylish contours of the era still ring true in the line's 18 pieces, which encompass several commodious club chairs, one sofa and a games table—all in custom finishes and materials. Swerz, who has designed lighting for Sirmos, makes his furniture debut with the collection.



Biaritz

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THEO WESTENBERGER

Amazing GRACIE Mansion

MAYOR MICHAEL R. BLOOMBERG UNVEILS THE RENEWED LANDMARK

BELOW: "It's remarkable that it's one of the oldest surviving wood structures in Manhattan," Mayor Michael R. Bloomberg (left) says of Gracie Mansion. He spearheaded the renewal of the 1799 building, which has housed nine mayors, so it could play a more public role in the city.

OPPOSITE: Mayor Bloomberg brought in designer Jamie Drake to freshen up the interiors. Drake chose a Brunschwig & Fils striped wallpaper, with an overprinted border, for the foyer, which is furnished with antiques from the collection of the Gracie Mansion Conservancy.





Get it done in three months—restored, refurbished, replenished," said the new, no-nonsense mayor of New York, Michael R. Bloomberg. He was speaking in the sad aftermath summer of 2002, nine months past September 11, when getting anything done—or in this case, redone—would be a cause for celebration of the city's resilience.

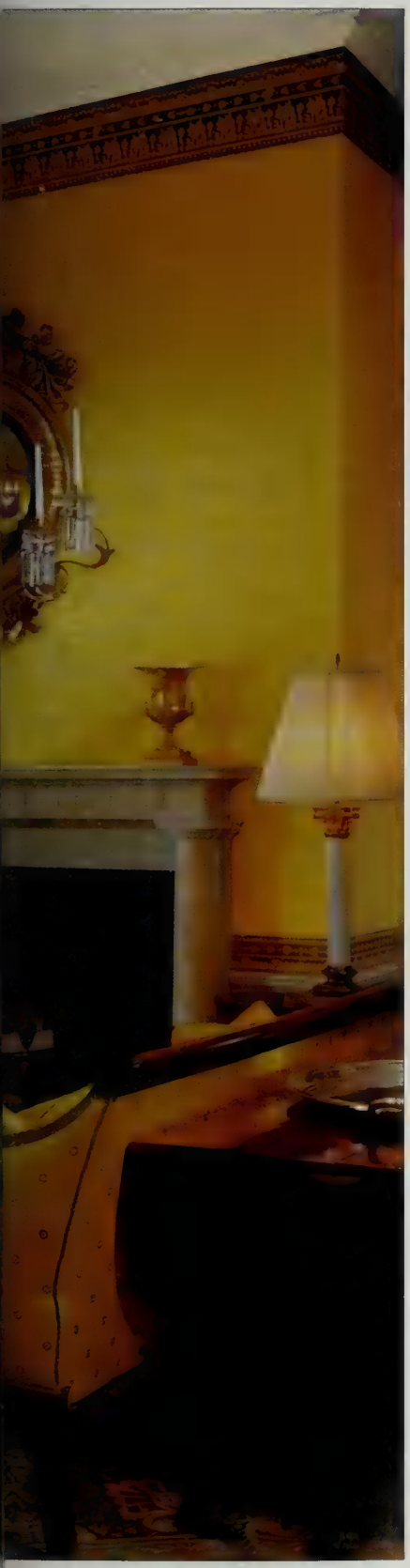
The entity in question wasn't only not just anything, it was a landmark and a beloved public trust: Gracie Mansion, the official residence of the mayors of Gotham since the administration of Fiorello H. La Guardia in 1942, and for a

Interior Design by Jamie Drake
Text by Steven M. L. Aronson
Photography by Durston Saylor

The designer, Jamie Drake, was given the mandate to work with colors and materials appropriate to the Federal period.



BELOW: The parlor is "arranged for modern usage but furnished in period style," says Drake. Green Schumacher velvet, on John Boone chairs, stands out against the patent-yellow walls. Brunschwig & Fils rosette-patterned silk on drapery swag, open-arm chair and sofa.



BELOW: A circa 1810 French chandelier, from H. M. Luther Antiques, was added to the dining room to complement the Zuber *Les Jardins de Paris* wallpaper, which was installed during the 1984 restoration by Albert Hadley. Scalamandré trim and silk taffeta drapery fabric.



time well before that, the first home of The Museum of the City of New York—not to mention one of the three oldest surviving wood structures in Manhattan. The two-story, three-chimney, five-bedroom Federal house, which looks out toward the river from the present East End Avenue at 89th Street, was built in 1799 by Archibald Gracie, a Scottish-born merchant. A decade later he dramatically expanded it to keep pace with his increasing sense of social self; and indeed, the Marquis de Lafayette, John Quincy Adams and Washington Irving were just some of the bigwigs who would light at the house's door. In 1966 a wing of reception rooms was added, designed by the distinguished architect Mott B. Schmidt and posthumously named for Mayor Robert F. Wagner's wife, Susan, who had suggested it.

Mayor Bloomberg, having decided to make do with—that is, stay put in—his own gracious mansion, on East 79th Street, wanted "Gracie," as he sometimes familiarly refers to it, "transformed into the 'People's Mansion.'" The sacrosanct family quarters on the second floor were to be open to the public for the first time and the whole place made "more accessible to city agencies for meetings and events." He also envisioned the mansion as a kind of metropolitan Blair House, where dignitaries visiting the city could be splendidly accommodated overnight.

The man the mayor was exhorting to "get it done" was someone he knew full well could, for Jamie Drake had already decorated several personal residences for him. Primarily celebrated as a fearless colorist, with a penchant for purples and shocking pinks, the designer was given the mandate here to work with colors and materials appropriate to the Federal period—everything to be vetted by the not-for-profit Gracie Mansion Conservancy and then privately funded.

Lingering in the tiresome present only long enough to resolve the house's significant plumbing, electrical and structural problems (the main staircase, for instance, had been judged unsafe), Drake time-traveled back to the spacious years of 1776–1830. "The Federal became *the* period in my life," he recalls. "I pulled 100 books from library stacks, and soon each one was sprouting 500 Post-its. Learning all about the pigments and the different



A stairway in the Susan E. Wagner Wing, added by Mott B. Schmidt in 1966, ascends to a landing hung with six aquatints from the *Hudson River Portfolio* by William Guy Wall and engraved by John Hill. A blue-and-gold wool carpet by Patterson, Flynn & Martin highlights the space.

RIGHT: The ballroom's newly painted walls are punctuated by Corinthian columns and pilasters. *The Old Pine, Darien, Connecticut*, an 1872 oil by John Kensett on loan from The Metropolitan Museum of Art, hangs in an arched recess above a circa 1800 demilune commode.



processes for making paint at the turn of the 19th century—well, I can see where that might strike someone as dry, but for me it was thrilling to discover just how akin to my own taste the saturated colors of the period were."

The original yellow of the mansion's exterior had been inspired by a house that sat just north of it, but when Drake, in his determined research, unearthed a colored etching of that long-since-vanished place, he saw at once that the building's current shade "needed to be more chromatic, more custardy," and he went ahead and mixed the paint himself. The pattern-on-pattern wallpapered parlor, shrouded as it was by a veranda, looked a bit murky to him, so he had it painted a color known to history as patent yellow, which had traditionally invigorated rooms up and down the eastern seaboard. As for the library (with its denticulated cornice, the most elegant room in the house), it had been painted a historically incorrect deep forest green, which Drake now transmuted to a vibrant turquoise favored by the French, and popular with Americans, at the time.

It was to complement the suite of 1880s faux-bamboo furniture upstairs in the State Bedroom (the house's official guest room, where Nelson Mandela stayed during David Dinkins's administration and Menachem Begin during Edward I. Koch's) that Drake sprang for sprigged wallpaper in a late-19th-century palette of buttercream and faded rose, and for a multicolor floral rug on a chocolate background: The room as a result is like a spring garden. Several coats of fresh, eucalyptus green were subsequently splashed on the walls of the Mayor's Bedroom, down the hall. For the 50-foot-by-



RIGHT: Cobalt-blue walls set off the rich wood furniture of one of the drawing rooms. John Trumbull's *Portrait of Mrs. William Gracie*, on loan from The New-York Historical Society, is prominently featured. The silk drapery fabric is by Scalamandré. Sultanabad from Safavieh.


Mott B. Schmidt

Mayor Bloomberg wanted "Gracie," as he sometimes familiarly refers to it, "transformed into the 'People's Mansion.' "

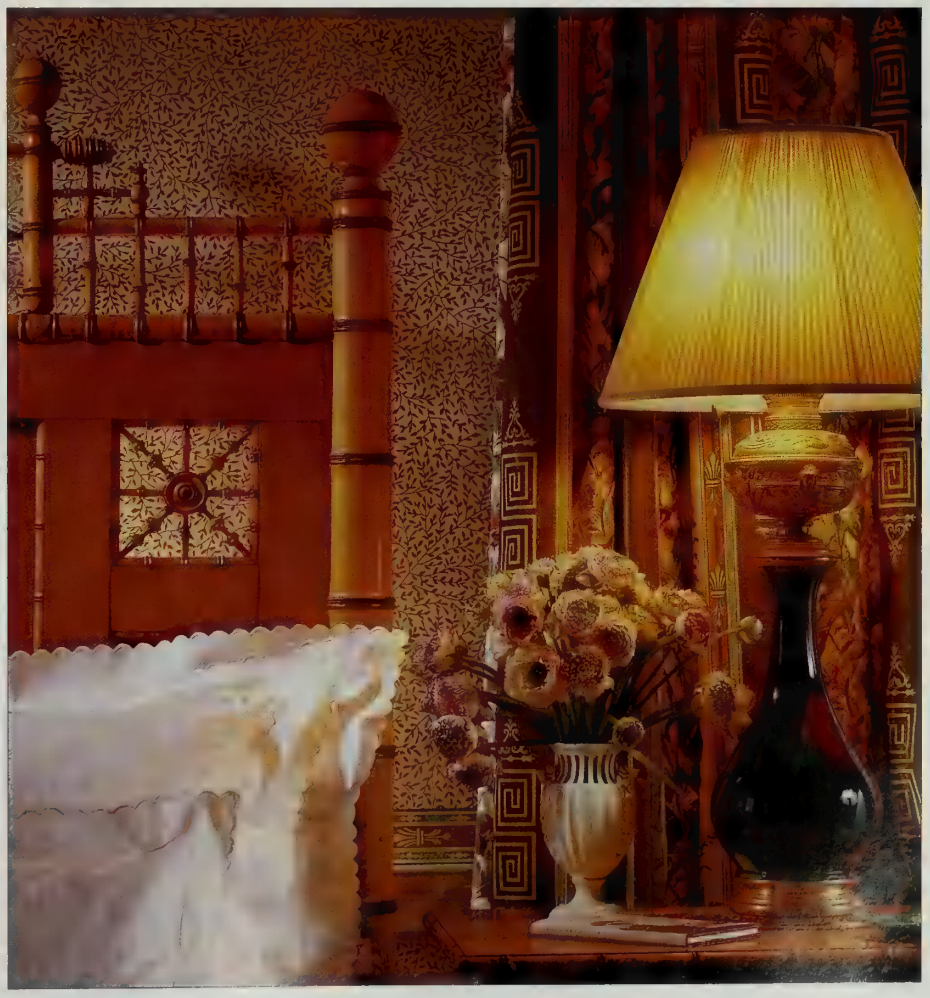


OPPOSITE: "The State Sitting Room is intimate and sunny," says Drake. Loaned by the Brooklyn Museum of Art, *The Hudson River in Autumn* is an 1868 oil by Régis François Gignoux. The low table is from John Boone, and the lamp is from H. M. Luther. Clarence House chair fabric.

24-foot ballroom, in the Susan E. Wagner Wing, Drake strove for a color that would be not only stately and ceremonial but—given that the room would be used for innumerable press conferences—telegenic besides. He produced a brilliant Wedgwood blue for his Venetian plaster walls.

The many important period pieces long ensconced in Gracie Mansion notwithstanding, gaps inevitably remained to be filled. And fill them Drake did, with prime examples of American—and specifically New York—Federal furniture, including such prizes as the pair of mahogany side tables, now in the parlor,

continued on page 308



ABOVE: Alexander Calder's 1964 *Whale, II*, and *Green Blue*, 1968, by Ellsworth Kelly stand on the front lawn, which sweeps to the East River. RIGHT: The State Bedroom's circa 1880 faux-bamboo furniture suite was acquired by the conservancy. Clarence House drapery fabric.



Isle of White

A DREAMLIKE SANCTUARY ON THE BEACH IN MALIBU

Architecture by David Lawrence Gray, AIA/Interior Design by Richard Kaléh, ASID
Text by Stephen Drucker/Photography by Mary E. Nichols



LEFT: Cindy and Tony Canzoneri commissioned designer Richard Kaléh to renovate a Malibu beach house built in 1978 by architect David Lawrence Gray. "The angled, step-back façade maximizes the view of the entire Santa Monica Bay" to the south, says Gray.

OPPOSITE: In a discrete sitting area in the living room, Kaléh designed club chairs that rotate 360 degrees on swivels and casters. The clients use the area "for reading or watching whale migrations," he says. The small bronze nude sculpture affixed to the wall is by Robert Graham.

Sometimes music is the best accessory. When the setting is Malibu, a saxophone softly playing the bossa nova can pull a house together as no fashionable branch of red coral ever will. Accessories are few in the world of white that Cindy and Tony Canzoneri inhabit: There's no buttery cashmere throw on the sofa, no oversize art books on the low table. Nothing gets in their way as they float along to the gently swaying music in their puffy white cloud of a house, in one of the most coveted locations on the California coast.

"Even I'm a little surprised every time I come through the door," says their designer, Richard Kaléh. "My objective is always to create something deeply emotional, something almost subliminal, that makes you feel you have arrived in a special place. But the tranquillity here is simply unbelievable."

It's hard to say how big this house is, or how many rooms there are. "It was built as a bachelor house," says architect David Lawrence Gray, who designed it in 1978—a very good year for bachelors. People were open to everything then, just like these spaces: the bedroom-balcony suspended in midair, the ramps and catwalks and bridges that dart all over the loftlike three-story residence.

All it needed was a modern point of view. Today Gray lives just a few houses down the beach, and he has watched with pleasure as Kaléh and his clients "have taken the architecture and improved its essence." The stainless-steel fireplace façade he had originally envisioned was finally installed; the nautical pipe railings on the deck were replaced with sleek glass; and glass floors were laid over those steel-grate catwalks—which proved equally hard on bare feet, the paws of small dogs and Manolo pumps.

It was Cindy Canzoneri who wanted white, white and more white; her designer wasn't so sure. If white seems like

"I shopped and shopped for the right cotton for these sofas," says Rich



Cindy Canzoneri "wanted the house to be very austere, to have an extremely clean, almost Zen quality," says Kaléh. ABOVE: In the house's open plan, the living room, dining room and kitchen flow directly into one another. The dining chairs are Lucite. G.E. Profile refrigerator.

an easy route to take for a beach house, let it be said: It isn't. "Glare," says Kaléh, with a look of horror. He spent nearly 10 years in La Jolla designing around the peculiar demands of sea and sand. There he learned to limit his choices—to eschew glossy finishes in the presence of so much reflected light; to avoid wood floors and install tile, like the ethereal seafoam-green Italian porcelain used here; and to choose only cottons and wools that feel good against legs in shorts. "I shopped and shopped for the right cotton for these sofas," he says. "Not too rough. Not too smooth. Not too yellow. Not too stark."

The living room is built around three low armless contemporary sofas and an

h. "Not too rough. Not too smooth. Not too yellow. Not too stark."





enormous low table. "Our Chiclet," Cindy Canzoneri calls it, all 1,000 pounds of it, six feet square and lacquered to a quiet luster. "I knew we'd need one piece that could hold the living room together," says Kaléh, and it certainly does just that. Its vastness is an anchor that somehow keeps all that whiteness from floating away. Nobody feels any pressure to decorate it with anything more than a luxuriant white orchid plant.

All of this white, all of this restraint, serves a higher purpose as well. "My life changed when we started collecting art," says Cindy Canzoneri. "I couldn't have the art I have now if I didn't have this house." Some of the couple's more intriguing pieces include a pink 1950s

ABOVE: Kaléh and the clients decided to restore, rather than replace, the Brown Jordan patio furniture on the house's several decks. "We liked the way it felt streamlined and curvaceous—like the house," says Kaléh. "We made it white to relate it to the interiors."



"It was built as a bachelor house," says architect David Lawrence Gray, who designed it in 1978—a very good year for bachelors.



"The clients wanted white—beige was a subject for negotiation," says Kaléh. ABOVE: Warm tones in the master bedroom are a counterpoint to the cool whites that predominate. An interior bridge connects the gallery to the master bedroom and the guest rooms to the upper deck.

"I can't imagine living in a traditional house ever again," says Cindy Canzoneri. OPPOSITE: From a bridge on the master bedroom level, much of the house is visible. Larry Bell's *The Old Dirt Road*, 1989, hangs above the love seat. Custom fireplace trim and tools, Wilshire Fireplace.

Smith-Corona typewriter underneath a dome with a typewritten message, by Paul Tzanetopoulos; a revolving globe with eyes that blink, Buñuel style, by Tim Hawkinson; and a great white mind-expanding *Edge* canvas by Sam Francis, as big as a movie screen.

Early one morning Cindy Canzoneri heard her husband call from the beach, "Can I bring someone up?" On his walk he had made a new acquaintance, no less than his wife's favorite artist, David Hockney. She overcame her lack of makeup and welcomed him in. They talked and talked, and when he left, he said, "I'm going to send you something." That afternoon their fax machine started humming. One page, then another and another—16 in all before it stopped printing Hockney "originals." Assembled and framed, they hang over the fireplace as the Canzoneris' most cherished artwork.

One of the strange effects of such a gallery-like environment is that everything and everybody begins to look like art after a while. The store-display bottle of Chanel No. 5 on Cindy Canzoneri's bedside table, as big as a bottle of brandy and wearing a rope of pearls around its neck, is as Pop as any Warhol. A glass of sparkling water with a slice of lemon floating in it, sitting on that big white low table, is a Roy Lichtenstein or a Wayne Thiebaud come to life.

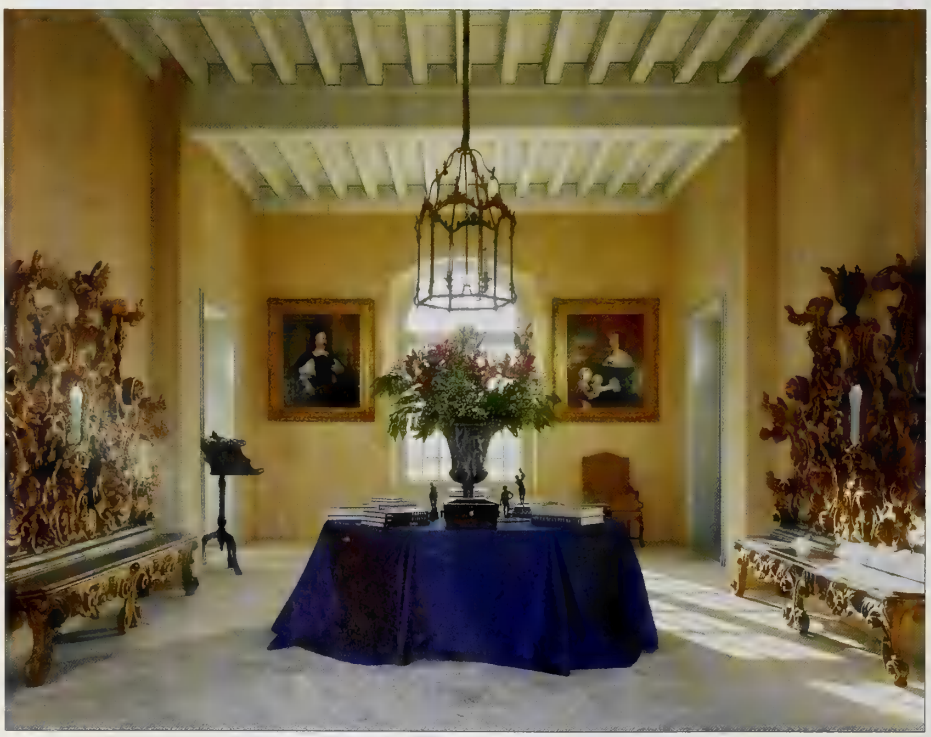
As you stare at the bubbles in the glass and soak up all the whiteness and sunlight around you, your body starts to relax, sinking ever so slightly into one of those sofas. You notice that you're beginning to drift. Blame it on the bossa nova if you like, but almost certainly it's a testament to the power of white in the hands of a designer who knows what to do with it. Richard Kaléh moves to a rhythm all his own. □

Simple Enchantment

FROM RUINED TO RESTORED—NEW LIFE FOR A FRENCH CHATEAU

Restoration Architecture by Christophe Massie/Interior Design by Axel Vervoordt
Landscape Architecture by Jacques Wirtz/Text by Stephen Calloway/Photography by Durston Saylor





Suddenly there seems to be a great deal of interest in wizards; these days even grown-ups have become obsessed with tales of sorcerers and their magic chambers. Axel Vervoordt fills the bill precisely. Like a proper wizard, he appears steeped in ancient wisdom, authoritative yet benign, his conversation full of arcane and fascinating information. Better still, he lives in a medieval castle with the bizarre name of 's-Gravenwezel, near Antwerp, and it is here that he seems to have discovered the long-sought-after philosopher's stone of perfect taste. For the spells that Axel Vervoordt weaves are decorative; the magic he performs, the changing of empty, ruined or otherwise unpromising houses into exquisite homes.

Not surprisingly, after a lifetime of work carrying out such transformations, Vervoordt, an interior designer and antiques dealer, has had clients come back again and again, asking him to work his magic on house after house, and often in the process they have become friends. Such is the case with the owners of the Château du Tertre at Arsac, located in the area of Margaux, in the heart of France's Bordeaux wine country. The château is the latest in a series of projects for the same couple, stretching back more than 20 years. "Marie-Louise and Eric Albada-Jelgersma are now very old and dear friends," explains Vervoordt. "I have worked with them many times: a great place in London; two boats,

Above Left: "We were lucky to find something so wonderful," designer Axel Vervoordt says of the restored gate that leads to Eric and Marie-Louise Albada-Jelgersma's château in Arsac, France. Left: A pair of gilt Baroque benches stand in the central hall. The two paintings are by David Teniers the Younger.



An 18th-century Italian polychrome cupboard is nestled in the corner of the living room. Above a Louis XV mantelpiece is a Van Dyck portrait of George Villiers, the first Duke of Buckingham, and his wife as Adonis and Venus. A Régence chair, center, is near a Louis XV table.



The château has two dining rooms—one for day and one for night. ABOVE: The daytime room contains a circa 1660 oil of hunting implements by Anthony Leemans and a 17th-century Dutch chandelier. The boiseries and parquetry floor were salvaged from another château.

including their present 187-foot-long yacht, decorated in colonial style; and now the Château du Tertre, which has been one of my own favorite projects."

Recalling the original state of the château, Vervoordt describes with evident satisfaction the extensive work that had to be undertaken. "Although part of the thriving estate centered on a serious working vineyard that Eric now carefully nurtures, the fine house itself had been allowed to fall into complete dereliction," he says. "In a way, however, this was an advantage, for it offered us the great opportunity to remodel everything without most of the usual constraints. We were able to dispose the rooms exactly as we chose, creating, for example, spacious service areas, an office for Eric in a tower with wonderful views over the estate, and a suite of rooms that are ideal for entertaining. A particular success, I think, has been the decision to form two separate and very distinct rooms for eating: one a beautiful, bright daytime room used for lunching and a second, richer and darker room for nighttime, candlelit dinners."

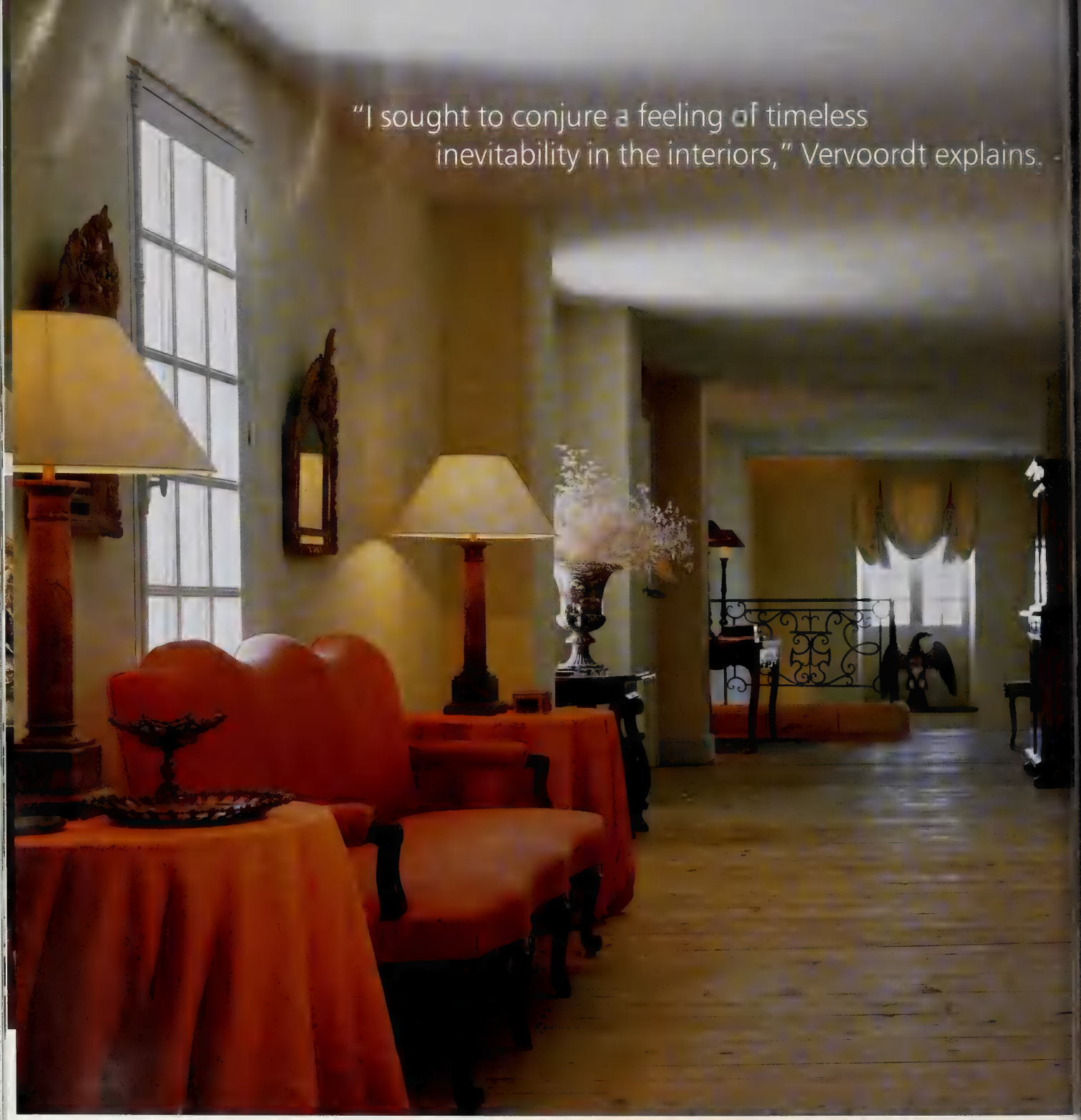
In addition to meticulously restoring the main block of the house, Vervoordt



and his architectural collaborator, Christophe Massie, enlarged the château by adding a Neoclassical-style wing that has mellowed to blend seamlessly with the original parts. With the discovery and restoration of a stone-and-iron-work gateway from the same period as the château, which now frames the view, and the creation by the landscape architect, Jacques Wirtz, of an ornamental canal that reflects the house and also serves as an unusually elegant pool, the exterior effect seems remarkably complete. "I have the greatest admiration for the landscape and garden work that Jacques Wirtz has carried out, creating such a carefully considered setting. It all looks," Vervoordt notes with approval, "as though it has always been there.

"I sought to conjure the same feeling of timeless inevitability in the interiors," he continues. "Because all the original architectural features and even the floors had long since gone, I was able to introduce superb old wooden floorboards and parquetry reclaimed from other châteaus and houses, which had a certain mellow charm that normally comes only with age and use

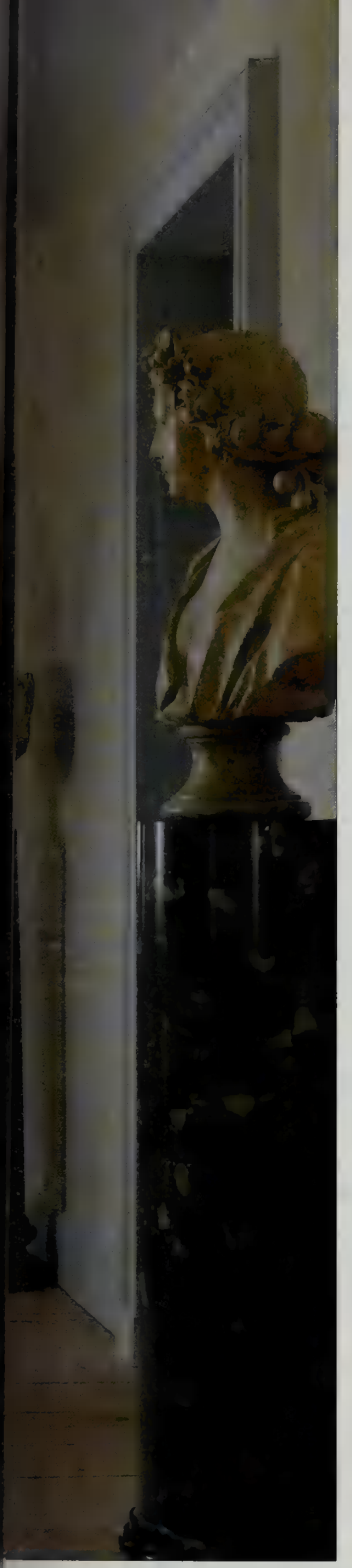
"This is a room that comes alive at night," Vervoordt says of the dining room that the owners use in the evening. A Waterford crystal chandelier hangs before a 17th-century oil by Giovanni Battista Ruoppolo and Luca Giordano. Over the mantel is a painting by Cornelis Stangerus.



In a corridor that leads to the eight bedrooms on the second floor is a Louis XV settee that has handwoven upholstery fabric. The space also features two 18th-century Italian mirrors, marble busts and a Louis XIV *armoire à deux-corps* attributed to Thomas Hache, right background.

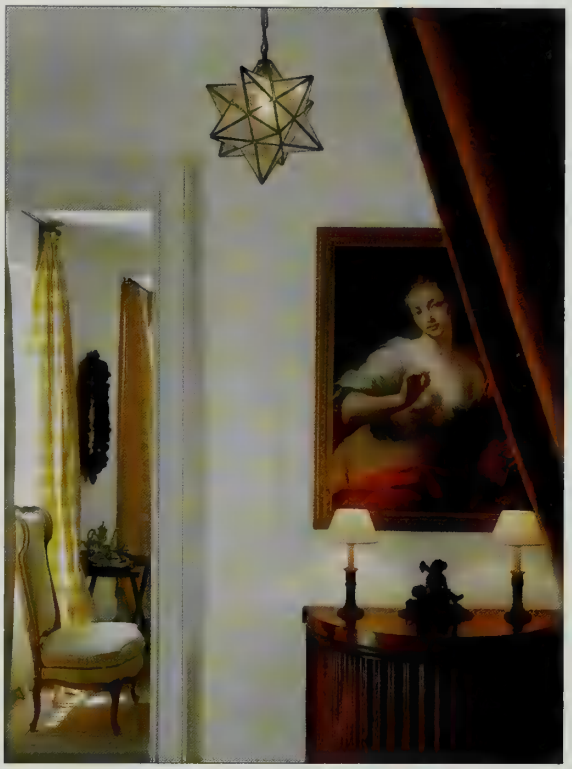
over generations. Similarly, we added some period boiseries in a few rooms and, of course, a number of really fine carved stone chimneypieces. Beyond that, we preferred to keep everything relatively simple: my favorite dense chalk paints, old chandeliers, a few very fine pieces of furniture—such as an outrageously exuberant pair of gilt Italian Baroque hall benches—and some sympathetic modern pieces, including lights and other furnishings made to my own designs."

There is little overt decoration. Walking through these rooms, one is struck immediately by their air of elegant simplicity, by the rare sense of luxury without fuss. The beauty of the interiors lies to a great extent in the subtle understatement and the careful placement of things. Low-key fabrics and a sparing use of color form a perfect and appro-



RIGHT: The master bedroom contains a large Tang Dynasty vase, in the foreground; it is ceramic with a white glaze. The carpet is a contemporary reproduction of an Aubusson original, and the balloon shades are fashioned from a plaid cotton. The matelassé bedcovering is French.

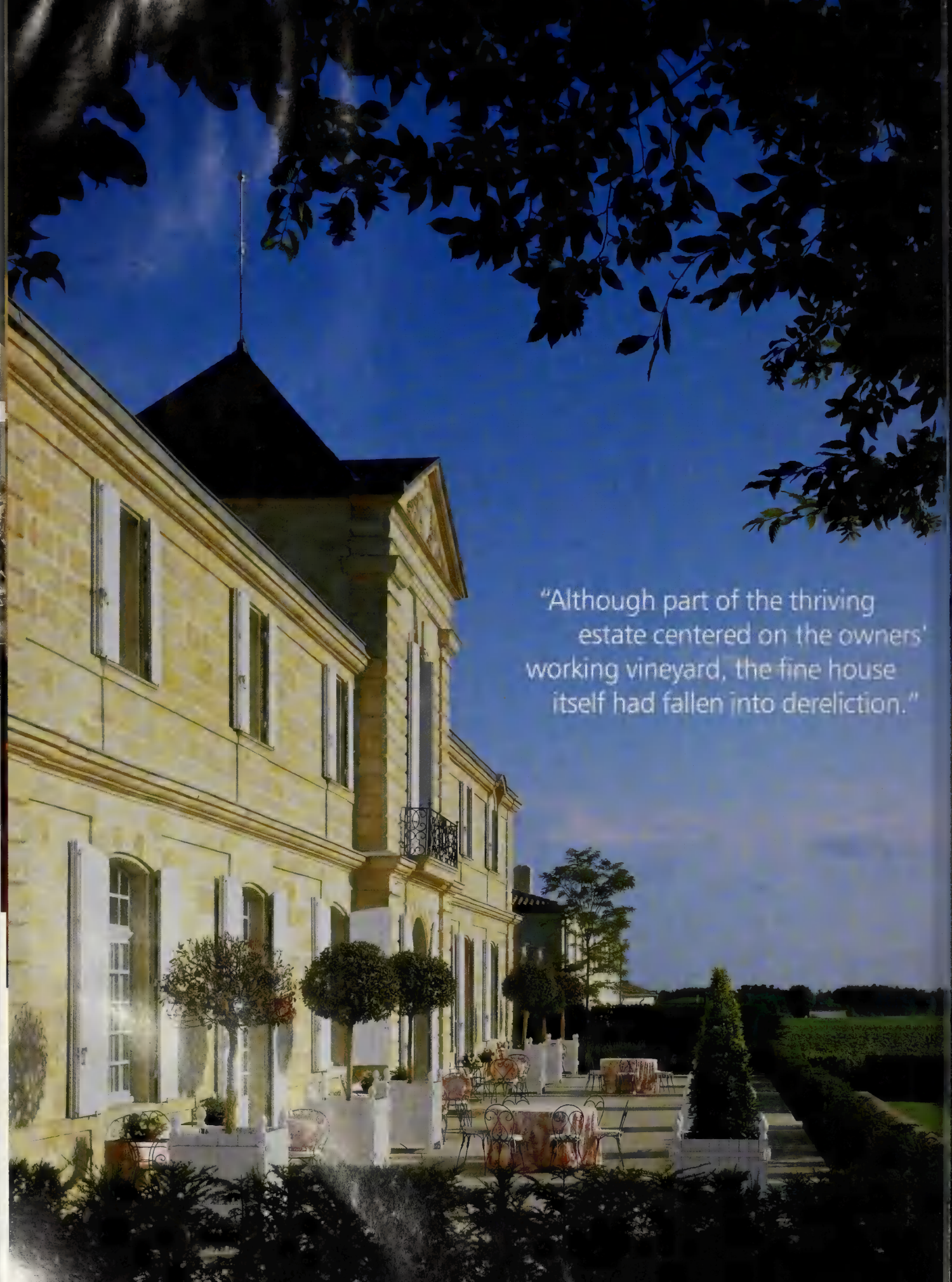
BELOW: A star-shaped light fixture hangs from the ceiling in the anteroom of one of the bedrooms. A bronze putto sits atop a Louis XVI demilune commode. In the bedroom are a Louis XV chair and a silver-plated tea service.



priate backdrop to the important artworks in the Albada-Jelgersmas' collection. As Vervoordt points out, "They have a considerable collection, especially of Flemish and other pictures from the 17th century. There are also some very unusual and beautiful pieces, such as a superb tapestry from the Antwerp workshop of the Wauters family, depicting horses. Normally, I find a lot of tapestries—especially ordinary verdure ones—rather uninteresting. But this is different; it has a monumental quality that makes it very special."

It is characteristic of Axel Vervoordt's interiors that the other objects in the room with this magnificent 17th-century tapestry make for intriguing—sometimes even provoking—juxtapositions. There are richly patinated tables and old leather chairs of the same era, but also serenely surveying the scene are two large Chinese carved sandstone heads of the Buddha that date from the Tang Dynasty. These numinous ancient stone




"Although part of the thriving
estate centered on the owners'
working vineyard, the fine house
itself had fallen into dereliction."





ABOVE: Jacques Wirtz, the landscape architect for the project, designed an ornamental canal that does double duty as a pool. The canal runs past the terrace of the orangery, where Eric and Marie-Louise Albada-Jelgersma (left) take afternoon tea, to the east wing of the château.

carvings seem curiously at home in a French château surrounded by an old estate where successive generations of owners and workers have patiently tended the vines. It is a key part of Vervoordt's artistic philosophy that we should make such abstract connections between objects of diverse dates and provenance, that we should, as he says, "look at pieces from every age with the same fresh eye." He asserts, "I like to combine all kinds of beautiful objects and varied pieces of furniture in arrangements that offer a visual stimulus that is all too often lacking in more rigid 'period' re-creations."

"The whole point of having beautiful things is to enjoy them," he explains, "and this is a house devoted to enjoyment. Marie-Louise and Eric Albada-Jelgersma love to entertain. Marie-Louise in particular has a flair for combining simple welcoming touches with a certain theatricality of effect that is very memorable." The magic of creating an atmosphere of welcome in a house is, Vervoordt insists, akin to the magic of arranging the visual effects. It seems some powerful spells have been woven here at the Château du Tertre. □

Vervoordt teamed up with architect Christophe Massie, of P. Lapalus et C. Massie, to restore the Régence structure to its original appearance. Images of the château found on old wine labels were used as guides during the process. LEFT: The west wing has a view of the owners' vineyards.



For the Manhattan apartment of Joan and Nathan Hirsch, Shelton, Mindel & Associates created a flowing floor plan and introduced references to prewar buildings. THIS PAGE: A 1940s bronze by André Arbus floats at the end of the entrance hall. OPPOSITE: Subtle patterns mark the surfaces—and disguise one wall of cabinetry—in the living area.

Driven to Abstraction

PREWAR LINES INFORM A POSTWAR APARTMENT IN MANHATTAN

Interior Architecture and Design by Shelton, Mindel & Associates
Text by Mildred F. Schmertz/Photography by Michael Moran





"Each surface is coated with reminders of other places and times to bring another level of refinement to the design of a small place," says Mindel.

"We are architects," Lee Mindel says of himself and his partner, Peter Shelton, "and we won't do an interior unless we can make architecture of its setting." Too often the setting is an apartment in a postwar New York City building with an eight-foot ceiling spanning randomly placed structural columns and a floor plan with too many small rooms. Shelton and Mindel know how to transform such mediocre layouts into arrangements of spaces within newly designed and dimensioned enclosures that can match the very best rooms in prewar Manhattan apartments. And they bring to their architecture a curatorial level of connoisseurship in the realm of decorative arts.

When fashion industry executives Joan and Nathan Hirsch bought an 1,800-square-foot apartment on a very high floor in a building constructed in the late '80s, it was mainly for its magnificent



LEFT: The living/dining room features Jean Royère sconces, sofas designed by the architects and covered in Glant fabric, and a low table and bench by Poul Kjaerholm. The Orrefors Apple vase by Ingeborg Lundin is one of several midcentury glass pieces in the residence.

ABOVE: A relief map of Manhattan is incised on one side of the apartment's inner core, which holds the bath and kitchen. Just off the entrance, a Kjaerholm dining table, with chairs by Boerge Mogensen, is situated between windows offering sweeping views of the city.

OPPOSITE: A hallway leads through the kitchen, which has a Sub-Zero refrigerator, to the study, where Scooby perches on the upholstered sofa. Bordering three sides of the apartment, the garden terrace has greenery that creates an "urban hedge" visible through the windows.

BELOW: The limestone blocks of pre-war façades inspired the study's walls. "All of the textures allude to something larger than this confined space," says Shelton (right, seated, with Mindel). The low table and chairs are by Kjaerholm, and the wood sculpture is by Alexandre Noll.

views—Central Park to the west and the sweep of the city to the south and east. "The windows become paintings that are ever-changing in seasons and weather," says Nathan Hirsch. Because the space itself had all the defects described above, the Hirsches knew they needed more than the guidance of a traditional decorator. Instead, they sought a firm that would help them replace the small, closed rooms of the original plan with newly constructed spaces that would open into each other. Shelton, Mindel & Associates were brought in to do just that. In fact, they did the job so well, the Hirsches asked them back some 10 years later to freshen up the interiors.

The first step in the early-'90s renovation was to gut the apartment, turning it temporarily back into raw space. U-shaped in plan, it has three wings: one facing east, one west and one, the longest, south. Centered in this 40-foot-









long wing is the original core of services to the bath and kitchen. In the new floor plan, this core becomes the focus around which the living/dining room, kitchen, study and bedroom function.

Upon entering the apartment, a visitor first sees, on a façade of the core, a stylized design intended to suggest the urbanity of the apartment as a place that overlooks Columbus Circle, Broadway and 59th Street. A glance down reveals a change in

They chose tables by Poul Kjaerholm, armchairs by Jacques Quinet and Boerge Mogensen, lamps by Jacques Adnet and sconces by Jean Royère.

the pattern and stain of the wood floor, announcing the entrance to the living/dining room, where the architects' subtle design game begins to become evident. All of the walls are wood painted white, but they are not really walls—they are beautifully crafted cabinets. "It's so tight a space," explains Shelton, "that almost everything has to open and do something."

The cabinet/walls have two surface patterns—one, a barely visible, softly and shallowly carved fragmented grid reminiscent of the paneled walls of luxurious

continued on page 309



LEFT: In the master bedroom, as in the rest of the apartment, white walls make for a serene environment. "We wanted the whole space to be about the play of light," says Mindel. A leather-upholstered chair and a floor lamp by Jacques Adnet contribute to the minimal décor.

ABOVE: The master bath is contained in a second floating core. A glass panel slices through the unit and extends past it, forming the bedroom's door. More built-in cabinetry—with the same scored grid—keeps the space clutter-free. Chloe lounges on the custom rug.

Designers Discover Design



A Decorative Oasis

Silver is my passion, and everything else is my love," says Connie McNally, co-owner of **The McNally Company Antiques**, a favorite source of **Wallace E. Cunningham**'s. Continental furniture from the 17th, 18th and 19th centuries, including some Biedermeier pieces (above), mingle with 18th-century hollowware and 19th-century lighting. "We have 3,500 square feet, and it's jammed full."

The McNally Company Antiques, Inc.
6033 L&M Paseo Delicias
Rancho Santa Fe, CA 92067
858-756-1922

Piece of Italy in the PDC

Fabio Micucci brings the Italian lifestyle to Los Angeles with his year-old shop **Micucci**. While tasting chocolate and coffee served on a silver tray, clients, who include **Ron Wilson**, admire the Murano glass vases (right), Italian sterling silver tableware and leather accessories. "The shop has a warm, relaxed atmosphere," says Micucci, "It's my house—it's Casa Micucci." □

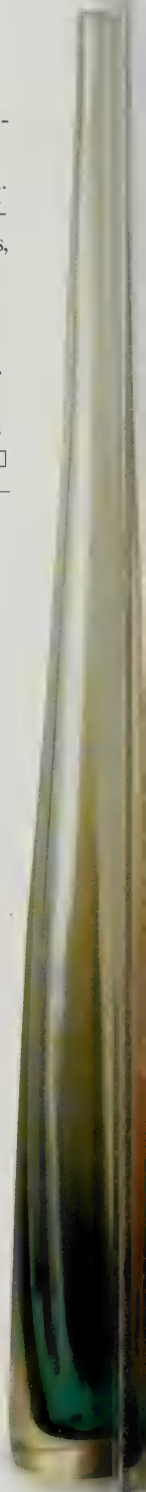
Micucci
Pacific Design Center
8687 Melrose Ave.
Los Angeles, CA 90069
310-360-7323

"The bed has clean and simple, classic lines," says PierceMartin's Chip Cheatham.



PierceMartin

Atlanta-based **PierceMartin** (800-334-8701) adds to its roster of Asian-inspired furnishings with the new Alandale Collection, which was designed by company president Chip Cheatham. The Alandale bed (right), the line's first piece, is made of semisolid bamboo laid horizontally.



THE MCNALLY COMPANY ANTIQUES. JIM MCHUGH. PIERCEMARTIN. COURTESY PIERCEMARTIN. MICUCCI. JIM MCHUGH

"Worldwide, the glass pieces have a magical appeal," says Fabio Micucci.





RIGHT: Interior designer Victoria Hagan incorporated Arts and Crafts elements to blend with the architecture of a weekend retreat for a couple in Westchester County, New York. Though the clients weren't initially familiar with the movement, by the end "they'd fallen in love with it."

Keeping the Faith

A NEW YORK HOUSE STAYS TRUE TO ITS ARTS AND CRAFTS ROOTS

Interior Design by Victoria Hagan/Text by Susan Sheehan/Photography by Scott Frances

The design of most residences is governed simply by the wishes of the clients. Five years ago a professional couple bought an apartment in Manhattan and asked Victoria Hagan to design it. She granted their wishes: elegant formal rooms in jewel colors filled with Empire and Biedermeier furniture, a clubby English feel and 20th-century art.

Not long ago the couple found a 1903 Arts and Crafts house in northern Westchester County. Before buying this prospective weekend home, they invited Hagan to see it on a winter day. The house is on a hilltop, surrounded by woods, and has a magnificent view of a lake. "I can imagine looking out the windows and seeing green leaves on these trees in summer." Hagan observed, after going through it. "I'll bring the outdoors in. And we'll honor the architecture as well as the landscape. This 1903 house has great details: wonderful paneling, mullions and molding. It's a house that sets a designer on a course. We'll furnish it in a manner that captures the essence of the Arts and Crafts tradition."

Hagan and the clients went shopping, separately and together. "I prefer to think that we're assembling a collection rather than shopping," Hagan says. "Sometimes I don't know where something will go, but it speaks to me." A piece that spoke



RIGHT: In the entrance hall, a photograph by Harry Phister hangs over a settee designed by Otto Wagner. OPPOSITE: A bronze chandelier with amber glass globes is reflected in a 19th-century giltwood mirror in the living room. Iron sconces by Holly Hunt. Stark carpet.


ROBERT DOISNEAU

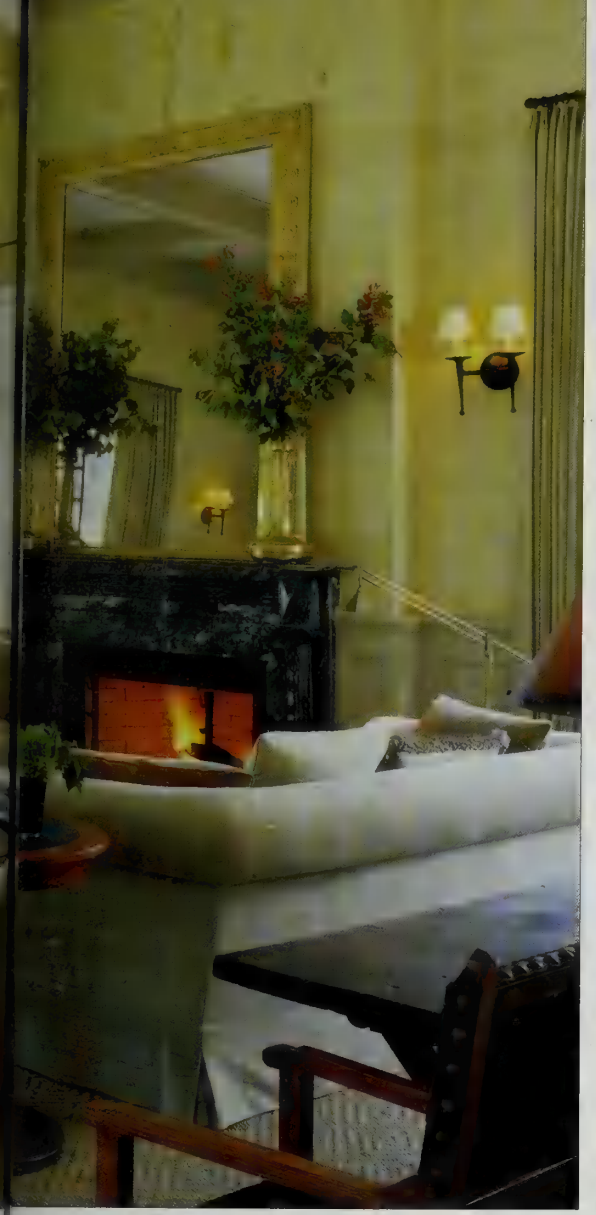
up loudly was a settee designed by Otto Wagner in Vienna a year or two after the isolated hilltop house was built in America. The settee was eventually placed in an entrance hall.

The house has various points of entry. One is through the dining room. Among Hagan's first purchases was a late-19th-century copper-and-green-glass Dutch lantern, which seemed more appropriate for the room than a chandelier because of its dual purpose. In London the clients bought 12 late-19th-century Scottish chairs, and Hagan—taking a cue from leaves and lantern—had them reupholstered in emerald-green cut velvet. Hagan used sisal carpeting in a number of rooms—she thought it shared an informal quality with the house—but in the dining room, she put an Ushak rug over the sisal to make the room feel warmer. The



ABOVE: The living room's glazed walls feature a hand-painted frieze in a grapevine motif. A pair of painted beechwood Josef Hoffmann chairs, left, have their original velvet. Trestle table, right, Amy Perlin Antiques. Fortuny-fabric pillow on light sofa, David Duncan Antiques.

"When I design, I can kind of smell whether something is right," explains Hagan (left), who worked with senior designer Shelley Pocsidio on the project, the third Hagan has done for the clients. "We wouldn't have bought the house if Victoria hadn't liked it," the wife says.





ABOVE: A mirror, from Amy Perlin Antiques, was placed over the dining room fireplace that the wife initially felt was too busy. "Victoria said it wouldn't bother me when we were done. I learned to trust her advice." A 19th-century Ushak, from Sacco, covers a carpet from Beauvais.

walls were glazed in two tones of yellow. For added interest, she created a spade-leaf-and-berry dado rail; the wall below is painted a deep forest green.

The living room is the largest space in the house, and its walls were glazed in a color Hagan describes as "wax bean yellow." From a Viennese pattern book she selected a grape-and-vine pattern and had it hand-painted in chamois as a frieze. "It's a subtle showstopper," the husband notes.

Hagan designed the living room to accommodate small as well as large groups. In one seating area are a pair of Josef Hoffmann beechwood armchairs, still covered in their original moss-green velvet. Among the other fine pieces in the room are some Hoffmann nesting tables and a 17th-century trestle table. Above the trestle table is a characteristic Victoria Adams 21st-century oil-on-linen painting, in which the sky predominates. "It's a sky at sunset, and we love to watch the sunset from our living room," the wife says. "At the bottom of the painting is a tiny village. We don't see another house from ours, but we can see the steeple of an old chapel at the foot of the property, so that painting seems just right for us."

The sofas and armchairs Hagan designed for the space are upholstered in antique ivory and celadon. Hagan gave serious thought to their dimensions. "I'm a firm believer in the importance of half an inch," she says. "There's a big difference in a sofa that's half an inch longer or higher. I'll specify 36 inches high rather than 35½ inches high. When I show clients an antique, they can say, 'I like that,' or, 'I don't like that,' but they depend on their designer to get the scale of the furniture right so the pieces are comfortable, good-looking and perfect for a room."

Off the dining room is a dark-green library the husband requested. It has a wall-to-wall wool carpet, installed with brass nailheads along the edges. In fact, nailhead trim abounds in this house. There are nailheads on the dining chairs and above the kitchen stove and on the walnut counter-high chairs Hagan designed for the kitchen. "When in doubt, add nailheads," Hagan says. "They're visual punctuation, and I pre-



A circa 1900 Cotswold School dresser sits at one end of the second-floor hallway. At right, photogravures by Karl Blossfeldt are interspersed with 1930s sconces. Dark-bronze-and-parchment fixtures line the ceiling. The grass cloth wallcovering is from Schumacher.

fer things that look a little more finished."

The kitchen had been renovated by previous owners in ways Hagan considered too contemporary for the house, so she redid it "in more of a retrospective fashion." The backsplash now has sage-green ceramic tile, the floor is slate-gray limestone, and the cabinets were refinished so they would look as if they had been there when the house was built. "I used a double billiard light fixture over the kitchen table, because I prefer surface lighting in old houses," Hagan says. "Throughout this home, recessed lighting was kept to a minimum."

For the master bedroom and the master bath, Hagan used shades of blue. "The lake and the sky complete the



BELOW: In the master bedroom, Hagan placed "graphic and clean" circa 1820 night tables and pewter sconces on either side of the bed and a Holly Hunt chair by the window. "The spaces are charming because it's an older house," she says. Glant linen wallcovering.

BOTTOM: The vanity in the master bath has glass legs, nickel detailing and a top of blue stone. Hagan accommodated the clients' desire for a whirlpool tub by reconfiguring the room. The floor is mosaic tile with a white diamond border of Thásos marble, from Waterworks.





landscape, and both rooms overlook the lake," she points out. The headboard is upholstered in a blue-and-white print —with nailhead trim. Several upholstered pieces are deep blue with off-white graphic details. The circa 1820 night tables are French and were chosen for their slender proportions. "We were restricted spacewise," Hagan says. "There are closets on either side of the bed. I'm always open to another century. I never like to set up any rules I can't break."

In the master bath, she put a pale blue-gray stone top on a vanity base with glass legs and nickel detailing. "I'm not a fan of large vanities, and I prefer natural materials to shiny marble," Hagan says.

"We try to travel up here as often as possible," the husband says. "If we have plans in the city on Friday, we'll make the drive out on Saturday just for one night. We love the house and the tranquillity. So many people have to drive 50 miles to work every day. We're blessed to live only 50 miles from our country home." □

Plainly Stated

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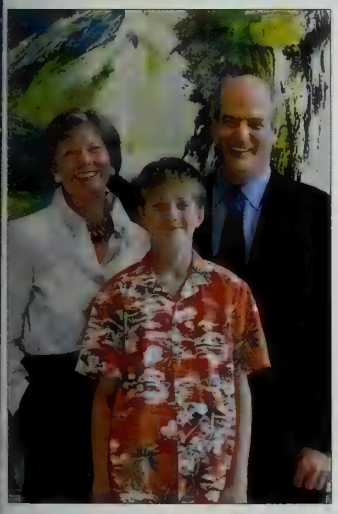
Architecture by Graham Gund, FAIA/Text by Philip Nobel/Photography by Peter Aaron/Esto



OPPOSITE: The entrance to the house architect Graham Gund designed for his family in Cambridge, Massachusetts. *La Rivière*, a bronze by Aristide Maillol, is at right. Inside, on a partial-height wall in the living room, is Robert Rauschenberg's *Metropolitan Escape*.

In a brick-dense corner of Cambridge, Massachusetts, a short walk from crowded Harvard Square, the miracle is that the land is there at all. But there it is, down a long gravel drive off a side street set cheek-by-jowl with clapboard Victorians: the wooded, eerily secluded property on which Graham Gund has built a new house for his family. "It's a fluke of nature that this land even exists," he says. And it is a fluke, but a human one. In a neighborhood of small blocks, for reasons lost to history, one street was planned but never cut, and the land left stranded became a kind of neighborhood secret—a private bosk—until a few years ago when it came on the market and its first suitor shared plans to build a line of 22 row houses.

Needless to say, that idea



ABOVE: Gund, his wife, Ann, and their son, Grady, in front of Willem de Kooning's *Untitled VI*. RIGHT: *Spatial Boundary*, an installation by Thomas Patti, plays across the front door. "It changes in differing light from really transparent to levels of opaque," says Gund.





In the living room are, from left to right, Morris Louis's *Untitled*, 1960–61; Jean Dubuffet's *Lieux et Démarches*; Lynda Benglis's *Iroiwiki Bargrand* and Hans Hofmann's *Sun in the Foliage*. Mounted is Dubuffet's *Group of Four Trees*. His *Logrot Etranger* is at far right. Below Kenneth Noland's *Libwise*, Alexander Calder's *Black Rhombus* and Dale Chihuly's *End of the Day* are shown.



OPPOSITE: The dining room features *Steps* by Kenneth Noland and, atop a sideboard, *Untitled #75*, a sculpture by Bennett Bean. A pair of Orivit candlesticks are on the George III table. The chairs are Biedermeier. The Jean Puiforcat silver place settings are from Tiffany's.

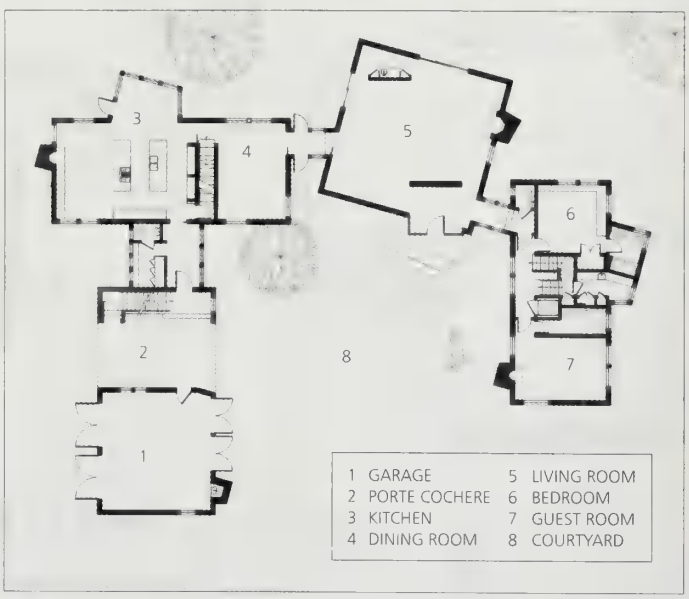
ABOVE: Calder's *Seven Equals Eight* and *Untitled (Butterfly On White Cup)* by William Ciccariello are in the kitchen, which has an informal dining area and a separate sitting alcove with a fireplace. De Kooning's *Standing Figure* is in the adjacent dining room. SieMatic kitchen islands.

was not at all popular, and when the deal fell through, Gund was there to snap up the now revealed treasure. "In a few years it will look like Vermont in here," he says, gesturing over the backyard, designed by landscape architect Douglas Reed, of Reed/Hilderbrand Associates, as a study in impressionistic single-plant drifts and grass heights. There's a fairway bound by roughs that twists out of sight past a trophy catalpa, edged by taller trees that will, within a few years, it's true, erase the last hint of the neighbors.

Having secured this rarity—country space in the city—what next? With a client riding herd, it would be easier for the architect; options would close before him like doors on a traveling salesman. But what do you do when anything goes? And so we return to the problem of the architect's house. Is there an equivalent anywhere in all of professionaldom? The orthodontist's braces? The attorney's self-defense? Maybe the closest case is the tattoo artist who wears his catalogue on his arm: Always with you and going nowhere.

Gund is a serious architect known for his straightforward brick-and-granite buildings on sensitive sites in Boston, designs that, together, have helped to establish that city as the fount of a latter-day New England vernacular, a kind of home-grown Yankee PoMo. In his own home he has struck a similar note: solid materials—shiplap redwood sid-

BELOW LEFT: As shown in the first-floor plan, "the courtyard is the organizing device for three distinct volumes," Gund says. They are connected by narrow, single-height halls. BELOW: The kitchen's asymmetrical dining area. Rauschenberg's *Marsh Myth* is in the alcove beyond



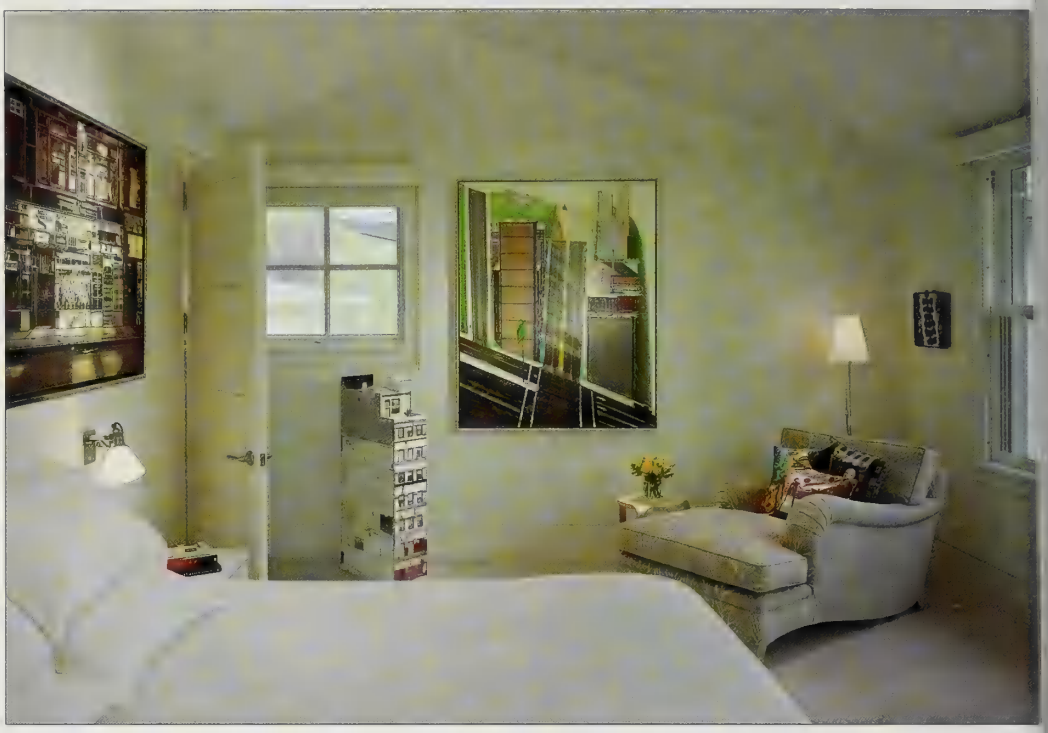
COURTESY GRAHAM GUND ARCHITECTS



Gund calls the house "honest," and it's hard to argue with that. It's even honest about its contents, which highlight a very different aspect of the architect and his family.



RIGHT: The second-floor master bedroom. *Bridal Accessories* by Richard Estes is above the bed. Gustaf Miller's *Construction #556* is on the floor, near Wayne Thiebaud's painting *Morning Down Street. Blue Flowers, Dec. 13, 1990* by Donald Sultan is over the chair.



ing, standing-seam zinc roofs, granite slabs and blocks on the ground—handled in a forthright manner, built up directly into three nonsense-free volumes around a simple drive-in court. Gund calls it "honest," and it is hard to argue with that assessment.

The house is even honest about its contents, which highlight a very different aspect of the architect and his family. A cast of Aristide Maillol's *La Rivière* reclines in the court, drawing the visitor toward the formal entrance, the site of a second work, where Thomas Patti has overlaid a double-height glass wall in a subtle tartan of polarized plastic strips. There is art here, it says, big art. And, again, it is not lying.

Inside the detached, single-room pavilion of the living room—set at a slight angle to the flanking volumes, lit from three sides and above, gently, by a baffled monitor—it's a full-blown who's who: de Kooning, Rauschenberg, Warhol; Red Grooms, Philip Guston, Frank Stella—all on larger canvases. To the left of the door there's a yards-long Kenneth Noland complementing an endless Dubuffet; a second Dubuffet, *Group of Four Trees*, stands over head-height in the center of the room, reaching up to the

continued on page 309

"The neighborhood often features wood siding with traditional details,' notes Gund. "The house's materials are influenced by this vernacular." BELOW: Redwood clapboard of varying widths differentiates the living room, center, from the bedroom and kitchen wings. The sculpture is Jacques Lipchitz's *La Baigneuse*.



THE LAST SAMURAI

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tween Zwick and Kilvert: She received an Oscar nomination for *Legends of the Fall*. Both are research freaks, spending months reading obscure scholarly tomes.

The film's design expresses the characters' aspirations as well as the culture clash consuming the country during the period. The opulent Tokyo office of Omura, one of the emperor's advisers, for instance, reflects his infatuation with all things Western. "Everything is round, plush and gilded," says Kilvert. (Hint: He's not a good guy.)

And the rural samurai village, to which a kidnapped Algren is taken, becomes a metaphor for a vanishing way of life. It was built from scratch in New Zealand, and its style draws heavily on *minka* folk architecture, once a fixture in the Japanese landscape, with thatched roofs, earthen floors, and timbers permeated with smoke from indoor hearths. Local carpenters "pulled beams out of the forest to create it," says Kilvert. "It reflects a contained life without any Western influence. It had a lot of depth and peacefulness."

Throughout the film, Kilvert's goal was to be true to the elegant simplicity of Japanese architecture while infusing it with visual richness. "The camera loves color, fabric and decoration, and none of it was available to us," she explains. To compensate, she and Rau exploited the natural

> "To feel the history of 900 years was daunting."

grains in the wood, the sheen of tatami and the diffused light of rice-paper screens. "We polished everything to death."

The bête noire was the Imperial Throne Room, where, historically, the emperor's visage was concealed behind a throne with what appeared to be a white sheet. "I thought I was going to have a heart attack," Kilvert says. So she reinvented the form, swaddling it in rich, extravagant red and gold fabrics.

Verisimilitude only goes so far. After all, those delicate cherry blossoms in the film are really silk. The verdant grasses were repainted daily. The picturesque snow enveloping the village was a confection of cellulose and Epsom salts. This may be Japan, but in the end, it's Hollywood. □

SOMETHING'S GOTTA GIVE

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down walls because you always think, Where did that wall go? How did that camera get inside the refrigerator? I like to keep things real-looking."

Which was no problem for the self-admitted perfectionist Rubino, an Academy Award nominee for *The Cider House Rules*. "In a movie set, as opposed to a residence, you have to intrinsically build the entire lives of the characters," she explains. "In a regular residence, you're creating the top layer of their environment; in a movie we do that but create subtext as well."

Take, for instance, the 3,000 books that Rubino shipped out from New York's Strand Book Store. "Writers are passionate about books, so you don't just get a collection of spines, you arrange them as an evolution of what Diane was reading: Is she interested in perennials, native beach plants, self-help? In the bedroom, where she's working on a play, it's all reference books. Though you only see books shot by shot"—indeed, a mezzanine loaded with tomes, categorized foot by foot, goes virtually unnoticed—"it builds depth for the set, making a very rounded environment for the actors."

> Nancy Meyers's most pressing conundrum was how to keep her film, an hour of which takes place in five rooms, from feeling like a stage play.

For her part, Meyers called friend and playwright Donald Margulies, demanding: "Tell me what's on your desk," a request that elicited a "highly detailed e-mail." As a result, when the cast took their initial walk-through of their new "home," "we had Diane's plays, hardbound, sitting on her desk, along with scrapbooks filled with her clippings. Beth even sprayed suntan lotion around so they'd feel they'd just come in from the beach."

When it came to the dining room, Rubino and Meyers reserved the place of honor for the 70-inch round table designed to adapt to a specific 360-degree shot. Nearby is a wall of plates, "beautiful but absolutely colorless except for one that has a little color, as Beth pointed out to me one day," recalls Meyers. "Well, in the movie, Diane's character collects beach stones, and there's a scene where Jack indicates that they're all white. She says, 'I don't collect only white. Oh, God, I didn't know. Does that mean I'm controlling? Not adventurous?' So he hands her a big, dark brown stone, saying, 'Here's something to remember me by.'" Art imitating art, perhaps? "Well, it made us laugh."

The women's collective sensibility was not lost on Diane Keaton. "Diane has a brilliant eye," says Meyers. "I showed her the house empty, then with furniture, and both times she went crazy, which was great for me because it wasn't really her taste."

Clearly, Meyers and Rubino were exquisitely in sync. "Nancy is very involved in the visual process," says Rubino. "She approved every fabric, every shape." Upon hearing this compliment, Meyers laughs. "That's code for 'She's a pain in the butt.' But if you've spent a chunk of your life writing a character and someone puts them in the wrong clothes, or in a bed with sheets you know she would never own, it's as if someone's written dialogue. Sometimes you pick up more from what you're seeing than hearing."

The enthusiasm that went into the building of Diane Keaton's unlikely love nest was matched only by the melancholy that came with tearing down fully appointed rooms where, for two and a half months, people lived and worked. "It's horrible," admits Meyers. "People say, 'Go watch them tear it down,' but I can't. It's simply too sad."

Unlike *Something's Gotta Give*, which is a funny, truthful, charming movie about grown-ups. "Jack and Diane are such icons," says Meyers. "And to see them at this age, still smart and good-looking, finding each other in this movie—when we all know their personal journeys—is great fun. After all, people don't stop falling in love just because they get older." □

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65-66 • Bang & Olufsen America, Inc. The literature package consists of either the full-line main catalog, circle (#65), or a 16-page mini-catalog, circle (#66). All core products are featured in both packages.

67 • Gateway. Whether you're interested in a PC, a MP3 player or a plasma TV, Gateway has what you want, the way you want it. (800) GATEWAY.

68 • Inca Corporation. Manufacturers of the world's finest robotic machines for the video and home entertainment industries. Standard and custom lifts available for both conventional and plasma TVs.

69 • LG Electronics U.S.A., Inc. Innovative bottom mount freezer refrigerator with easy-access tilting freezer door, premium filtered water dispenser, and more. For information on the full line, go to www.lgappliances.com or call (866) 473-5554.

FABRICS/WALLCOVERINGS/ACCESSORIES

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72 • Brunschwig & Fils, Inc. Designer and manufacturer of contemporary and historically-inspired decorative home furnishings. No literature available.

73 • Calvin Klein Home. Sophisticated, comfortable, relaxed. Modern solutions for bed, bath, tabletop and floor coverings. For store locations nationwide, call (800) 294-7978.

74 • CBK Ltd. One of the country's leading wholesalers of quality home décor and accessories such as frames, wicker, wall décor, holiday items, lamps and textiles.

75 • Clarence House. The most beautifully designed fabrics, trimmings, wallcoverings and horsehairs in the world available to the design trade. Spanning the 18th, 19th and 20th centuries, including Art Deco and modernist movements.

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92 • Barclay Butera Inc. Comfortable living for the sophisticated palette; designed and manufactured in-house. For a free brochure, visit www.barclaybutera.com.

93 • Doris Leslie Blau. Contemporary carpets, which can be custom made. Designs inspired from the modernist movement as well as a collection designed by 31 top decorators and architects. Free literature.

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108 • Tufenkian Carpets. Catalogs include carpet and scenic photography while describing James Tufenkian's Necessarily Ethical Economic Development business philosophy and its application in Nepal and Armenia. www.tufenkiancarpets.com

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• California Closets. When you organize your home, you simplify your life. We create custom solutions to help you stay organized in room after room of your home. Visit www.calclosets.com or call (800) 336-9195.

118 • Cast Classics Landgrave. The company that brings exquisite style, impeccable craftsmanship and luxurious comfort to your outdoor living areas. Visit our website at www.castclassics.com.

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128 • George Smith Sofas & Chairs. Manufacturers and retailers of handmade English upholstered furniture. Seventy classic furniture designs and an exclusive range of fabrics. Free catalog. www.georgesmith.com

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129 • Giati Designs. The finest teak and cast-metal furniture designs by Mark Singer. Market umbrellas and French-milled fabrics are featured in our 40-page brochure. Free. Visit www.giati.com or call (805) 965-6535.

130 • Gloster Furniture, Inc. An extensive range of products, including teak, metal and teak combinations, sling groups, and all-weather wicker collections as featured in our color catalog.

131 • Greenbaum Interiors. Uncommon designs and vast selections of heirloom-quality furniture, fine art and antiques, lighting, carpeting, accessories and highly imaginative design services. www.greenbauminteriors.com

132 • Habersham Furniture Company. Receive a color brochure showcasing many of the hand-painted and hand-finished pieces from Habersham.

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139 • Kreiss Collection. The world-class look of Kreiss features an international mix of custom handmade furniture, unique accessories, professional design services, exclusive fabrics and luxury bed linens. 44-page color folio, $15. www.kreiss.com

140 • La Forge Française. Limited-production pieces and custom-designed wrought iron furniture and fixtures, varying in style from classic to contemporary. Illustrations available upon request. $10.

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143-144 • Michael Taylor Designs. A complete collection of antique reproductions and outdoor collections based on the designs of Michael Taylor, creator of the "California Look." To-the-trade catalog, $50, circle (#143). Free color brochure, circle (#144).

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147 • Rhonda Mueller & Associates (RMA). Color brochures available on the antique reproduction lines we carry: Guy Chaddock, Amy Howard, Farmhouse, Dana Creath, Astoria, Wright Table and Grayson.

148 • Scully & Scully. The magnificent Park Avenue store offers a splendid array of the finest china, crystal, English and American furniture and more.

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153 • Swaim Inc. Swaim Upholstery and Occasional meet the highest industry standards of quality and design excellence. A range of styles from contemporary to traditional.

154 • Woodland Furniture LLC. Handcrafted European-style reproductions. Contact your interior designer or visit www.woodlandfurniture.com for a free brochure.

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158 • Diamond Trading Company. To view diamond jewelry designs and learn more about how to buy a diamond, visit www.adiamondisforever.com.

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162 • Omega. For over 150 years, Omega has built an unmatched reputation for precision and leading-edge technology. Omega records significant moments in time on the wrists of the world's most outstanding personalities.

163 • Patek Philippe. Watch connoisseurs and collectors regard Patek Philippe as the world's finest watchmaker. Receive a free brochure highlighting the men's and ladies' collections.

• Piaget. For more information, please call (877) 8-PIAGET or visit the website at www.piaget.com.

164 • Rado. One of the most prominent Swiss watch manufacturers and the leading producer of scratch-proof design watches.

165 • Raymond Weil. Swiss movements, collection of classical, sporty and dressy watches. Stainless steel, water-resistant, 18K gold-plated bracelets with expansion clasp. No literature available.

166 • Roberto Coin. Exquisite creations in varied colors of gold, mother-of-pearl and precious gems that have innovated the jewelry field. Call (800) 853-5958. No literature available.

167 • Van Cleef & Arpels. Creating exquisite jewelry with the finest craftsmanship and highest quality gemstones since 1906. For more information or to request a catalog, call (800) VCA-5797.

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171 • Asko Appliances. Asko's D3000 series dishwashers are the quietest and most efficient ever. Dishes are spotless every time. Asko's laundry appliances feature the same quality and performance.

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174 • Downsview Kitchens. Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send $15 for a 96-page color brochure or pick up a copy at your nearest Downsview showroom. Call (905) 677-9354.

175 • Fisher & Paykel Appliances. The AeroTech oven, choice of three hi-powered cooktops, the revolutionary DishDrawer dishwashing & Consumer Guide Best Buy award-winning EcoSmart washer. Fisher & Paykel designs meet your every need.

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178 • Jenn-Air Attrezzi. A fresh line of finely crafted small kitchen appliances that captures the European appetite for life–combining art, form and function. www.jennairattrezzi.com

179 • KitchenAid. For additional information on KitchenAid Appliances® and products, circle (#179).

180 • Kohler. *Kohler Bath & Kitchen Ideas*—a complete set of full-color catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Visit www.kohler.com or call (800) 4-KOHLER, ext. SA2. $15.

181 • Küppersbusch USA, Inc. Bringing new dimension to cooking with clean lines and Zen-like simplicity. Be it an oven, cooktop or dishwasher, designing the future of cooking since 1875. Visit www.kuppersbuschusa.com or call (800) 459-0844.

182 • Neff Kitchens. European styling and engineering with North American flexibility. Furniture-styled cabinetry including kitchens, vanities, entertainment centers.

183 • P.E. Guerin. Since 1857, P.E. Guerin has manufactured the finest handmade hardware. We have it all—hardware doors, curtains, bathroom fittings and furniture. Call (212) 243-5270. $25.

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185 • Poggenpohl U.S., Inc. World-renowned European kitchen and bath cabinet manufacturer known for contemporary to traditional-style cabinets with fronts in solid wood, laminates, stainless steel and more. Visit www.poggenpohl-usa.com or call (800) 987-0553. $22.

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188 • Samuel Heath. Manufacturers of the finest quality bathroom accessories, faucets and showers. Established in Birmingham, UK, in 1920.

189 • Snaidero USA. See the latest in Italian contemporary kitchen design by ordering the multi-volume Snaidero USA Design Portfolio, $25. For the nearest showroom, visit www.snaidero-usa.com or call (877) SNAIDERO.

190 • Steamist Co., Inc. A complete line of residential and commercial steam and sauna equipment and Designer Time and Temperature Controls. Visit www.steamist.com or call (800) 989-1226.

191-192 • Sub-Zero. The leader in built-in refrigeration design solutions. A showcase of the nation's most stunning kitchens in the idea book *Great American Kitchens*, $10, circle (#191). For a free brochure, circle (#192).

193 • Thermador. With meaningful innovation, superior performance and unmatched design, Thermador has been empowering the cooking enthusiast for over 70 years. For a brochure, visit www.thermador.com or call (800) 656-9226.

194 • TOTO USA. For complete details on TOTO's high-performance toilets, lavatories, washlets, bathtubs, kitchen sinks and accessories, visit www.totousa.com or call (800) 350-8686, ext. 301.

195 • U-Line Corporation. Leader in built-in undercounter icemakers, Combo® icemaker/refrigerators, Wine Captain® wine storage units, refrigerators and refrigerator/freezers. www.u-line.com

196 • Varenna Poliform USA. The core of the Varenna philosophy is "personalization." By combining a wide selection of styles, finishes and accessories, Varenna designs meet the needs and desires of the individual. $10.

197 • Vent-A-Hood. "Magic Lung" centrifugal blowers efficiently liquefy cooking grease while permanently exhausting odors. The most powerful, efficient, quiet and easy-to-clean ventilation system you can install. Call (800) 331-2492.

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205 • Hammerton. Catalog contains 160 pages of lighting fixtures and furniture from several collections. Also included are two supplemental catalogs with price lists. $20.

206 • Lutron Electronics. Experience the beauty of light—bright, dim, somewhere in between—throughout your home. Visit www.lutron.com or call (877) 258-8766, ext. 665. Free.

207 • Schonbek Lighting. Founded in 1870 in Bohemia. Specializing in Renaissance, retro and postmodern crystal chandeliers. For a free video and literature, please call (800) 836-1892. www.schonbek.com

MISCELLANEOUS

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209 • Conrad Imports, Inc. Extraordinary, custom handwoven window shades of distinctive natural fibers in classic and contemporary designs. Available in over 60 weaves. Visit www.conradshades.com or call toll-free (866) 426-6723.

210 • Ehrich & Ehrich Landscape Architects, Inc. International, award-winning design-build company. Our specialties include classical garden follies, extraordinary water features and architectural antiques brought back to life in classical settings.

211 • Lladro USA Inc. Our porcelain sculptures are renowned the world over for their original and authentic artistic style. For more information or an authorized retailer, visit www.lladro.com or call (800) 634-9088.

212 • Martin's Herend Imports, Inc. Created by hand in the Old World tradition, hand-painted Herend Porcelain has been commissioned by royalty and enjoyed by discerning connoisseurs worldwide since 1826.

213 • Okell's Fireplace. Fireplace Equipment Catalog including: fire screens, toolsets and andirons.

214 • One Beacon Court Sales & Design Center. Color brochure and DVD about One Beacon Court, including interviews with Steve Roth (Vornado Realty Trust), Cesar Pelli (architect) and Jacques Grange (interior designer).

215 • Redwood Creek by Frei Bros. Vineyards. One of America's oldest wineries, Frei Bros. was founded in the rolling hills of Northern California in 1890. With Redwood Creek, we honor and improve upon Frei Bros.' over 100-year tradition of fine wine.

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217 • Vermont Castings. Making fire more beautiful since 1975. Our hearth products not only provide heat, they "Ignite your senses." For more information, visit our website at www.vermontcastings.com/ad.

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inside, wall to wall. He also uses teak for walls and cabinets and even the slats of the venetian blinds, washing the wood lightly in white. Armani is clearly a perfectionist but not, he insists, a "monomaniac of décor." The shifts in tone vary the monochromatic interior by shades. "Uniformity doesn't mean conformity," he says. A table covered in shagreen adds another note of beige to the medley.

A boat of *Mariù*'s scale—it can cross oceans, and will—is not the place for false modesty, and Armani turned to his Armani Casa collection to select simple, elegant sofas and armchairs that could hold their own at sea. His contribution to fashion has been to relax structure, to take the highly tailored tradition in suits and ease the fit and image. He has done the same in furnishings, combining formality with informality, creating a freer style within a classic modernist framework. Armani likes 1930s design—"that moment in architecture when exotic Japanese simplicity influenced the modern," he says. His collection recalls the handsome interiors of Jean-Michel Frank and the geometrically disciplined chairs by Le Corbusier and his associate Charlotte Perriand.

But Armani hasn't designed a showroom: He stands up from the squared sofa and demonstrates its flexibility by pulling out the base, transforming it into a divan with a deep seat suitable for serious, protracted lounging, perhaps over a Campari or three. He hops back on, crosses his legs, Buddha-like. "The flexibility helps create the relaxed environment I want," he says. Similarly, all the long dining tables can be raised or lowered like an ironing board and converted to coffee tables. Cupboards under the windows hold the dishes—low, scalloped china in muted grays and greens inspired, actually, by Japan. Opening cupboards, looking in vain for favorite white plates rimmed with gold, he chances instead on big, simple black bowls, which he proudly displays. "Ikea," he announces. "I love whatever is simple and practical."

Armani has edited the furniture down to a few good pieces coordinated in an ensemble, to establish a basic yet luxurious armature for what he calls *relaxe totale*: The design is not the point of the exercise but the support system for camaraderie in close quarters. Over time he plans to add "follies"—a table sculpture, an antique—that will personalize the interior. Those pieces are found, not bought, and will take time.

Removed from the more public rooms at the stern, Armani's own stateroom is located forward. A wide bed crafted in oak, its bottom rails riding the wood floor, centers the room and faces the clearest evidence of the Japanese sensibility that runs quietly throughout the boat—a wall of compartments and shelves inspired by a *tansu* he saw in New York. Armani abstracted the lines of the antique and placed his composition in an honored position. The photograph of his mother stands nearby on the desk.

In each of the staterooms, guests find two beige tote bags—one small, the other a little larger—each with the number of the cabin, so that when the guests emerge on the roof deck to sun and visit, all the lotions and purses and cellular phones are neatly contained rather than littered on the boat's beach. With a couturier's attention to detail and care for the overall effect, Armani is not allowing the flotsam and jetsam emerging from suitcases to wash up on his beach, disturbing the calm. "Without order on a boat, it's not pleasant for 12 people to live together for a week," he says. "Order pleases me."

Armani is clearly a perfectionist but not, he insists, a "monomaniac of décor."

After a number of local trial cruises to Sardinia and the Hyères Islands, Armani crossed the Mediterranean with his family and friends this August on *Mariù*'s maiden voyage to Pantelleria, one of the most remote and primitive Mediterranean islands. It was like [illegible] carrying coals to Newcastle, a float[illegible]island heading for an island. "It's my first boat," says Armani, "and may last. You do only one in a life[illegible]

ROOM AT THE TOP

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pan, which, though small, possesses "a cosmic serenity."

Describing the event of arrival, Gwathmey says, "You come down this gallery, and you are entering a house that is both an apartment and a gallery, a private collection on display. You walk past this phenomenal terrace, you see the art, and the first space you hit as you're coming down is the kitchen/family room, at the end of the gallery. And then you see this double-height sitting space, and you see the stair going up to a balcony."

It is not about being dazzled, he says, though the art is obviously dazzling—Stella, Schnabel, Diebenkorn, Dubuffet, Calder, de Kooning, among many others. "It's about having a sort of processional and also a sequential expectation about how this space is going to unfold. The seven big walls"—graced with large works of art—"become the markers in the space."

A child of artists—his father, Robert, was a painter, and his mother, Rosalie, a photographer and textile designer—Gwathmey says, "I was exposed to art my whole life." He speaks of his designs as a sculptor might describe a large and complex piece hewn out of a massive block.

> It is not about being dazzled, though the art is dazzling. "It's about a sequential expectation about how this space is going to unfold."

"I like to think that this space is all carved out, and the solid that's left is like an excavation. Everything that's solid is sculpted."

But Charles Gwathmey's ultimate intention is a sense of serenity—what his teacher Louis Kahn, a man he reveres, called "the architecture of silence." "When you go into our spaces and environments, dynamic as they are, and asymmetrical and sculpted or articulated, after all is said and done, they're incredibly calm," he says. "There's a sense of protection. As transparent as this place is, it is very peaceful and very calm." □

GRACIE MANSION

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by the cabinetmakers Deming and Bulkley; the mahogany-based, white-marble-topped library table attributed to Duncan Phyfe; and the impressive mahogany bedstead in the Mayor's Bedroom, where all the furniture is strong, masculine and, Drake is quick to add, "very architectural—like New York itself, which is such a *built* city."

In addition, he found a bronze-and-gilt-bronze French chandelier to "handsomely finish off" the dining room, which had earlier been renovated by the dean of New York designers, Albert Hadley, and which otherwise—from its circa 1830 Zuber *Les Jardins de Paris* wallpaper to its great paw-footed, Lannuier sideboard—remained simply (or rather, elaborately) too beautiful to even think of redecorating. (The late Mark Hampton also had a practiced hand in that previous renovation, and Drake also honored *his* work, by leaving the essence of it intact, "as a tribute to the continuum that the house is.") And then, because the mansion has always been more house than quasi-museum and therefore has to work in modern-living, comfort-and-convenience terms, the designer proceeded to add some custom contemporary upholstered furniture, sympathetic in shape and feeling to the historical pieces.

"I did manage to get it done in three months," Drake proudly reports. "The carpenters, plumbers, electricians, painters and upholsterers all pulled together—the people who were doing the custom trim for the curtains in the parlor and library went so far as to take their work with them on vacation to make sure we'd meet our deadline." In the event, the designer and his estimable task force were able to observe the citywide moment of silence, on September 11, 2002, while standing on the veranda of a renewed and re-enhanced "People's Mansion."

"Working with the conservancy, Jamie did an outstanding job in refreshing the historic spaces of Gracie," states Mayor Bloomberg. So are there days when he wishes he were in residence there? "Sure," he says, "especially during the summer when I sit on the front porch and enjoy the gardens and the view of the East River and the Triborough Bridge."

Then might he ever change his mind and move in? "It's nice to have the option," the mayor reflects. □

SMALLVILLE

continued from page 221

cially lofty library suits the cold-blooded billionaire industrialist.

According to David L. Willson, *Smallville*'s production designer since last year, the Luthor domain is still evolving. "We've been revising the library with a modernist twist, adding more reflective surfaces and edgier paintings and a punchier palette." They've also been shooting more scenes in Metropolis—home to the headquarters of LuthorCorp—for which hard-edged downtown Vancouver stands in nicely. Lana Lang's world, by contrast, is pure enchantment. Lang manages the lus-

> *Smallville* evokes the American Midwest with north-of-the-border red barns, blue skies and golden cornfields.

ciously appointed Talon Coffee Shop in an old Déco-ish movie house. "She's always vying for Clark's attentions, so the Talon has a romantic palette," says Willson. "We've thrown in a bunch of twinkling lights and old movie posters and romance novel covers."

Smallville's producers and designers make frequent reference to the show's palette. While the Kent farm embraces the primary colors of the original comic, the Luthor manor emphasizes the cooler tones and the Talon leans to pastels, anything goes when the town is under the influence of kryptonite—when, for instance, a boy falls into a kryptonite-contaminated lake and as a result freezes everything that he comes into contact with. "That's when we start to really stretch the look of the show," says Willson. "Our whole palette gets enhanced with saturated colors and distorted backgrounds. A lot of it is done with physical effects and computer-generated images. One of the biggest challenges is trying to incorporate the effects into the real world and not bump with the audience. But it's a lot of fun."

The audience would agree. They may know how it's going to end, but they stay tuned. □



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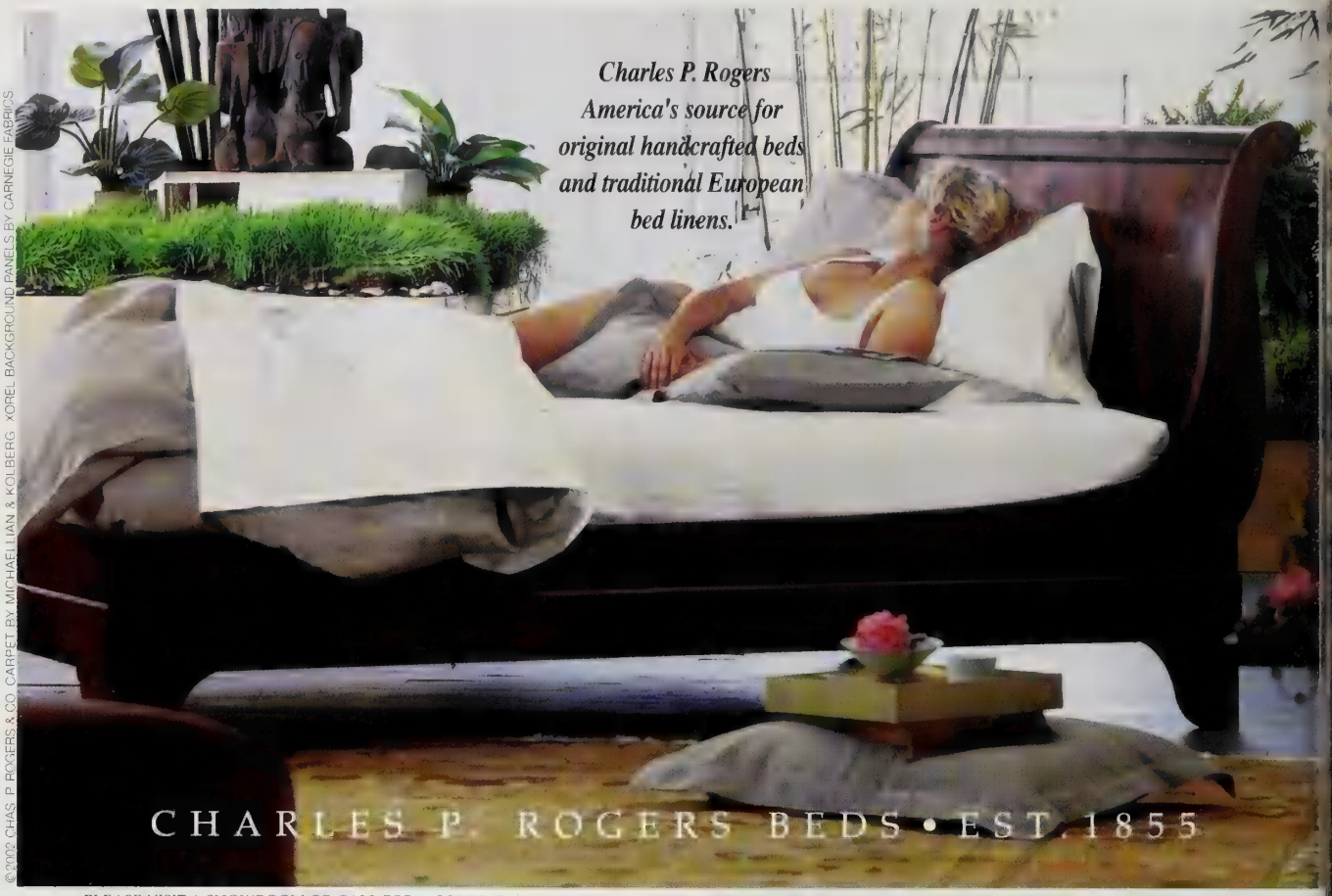
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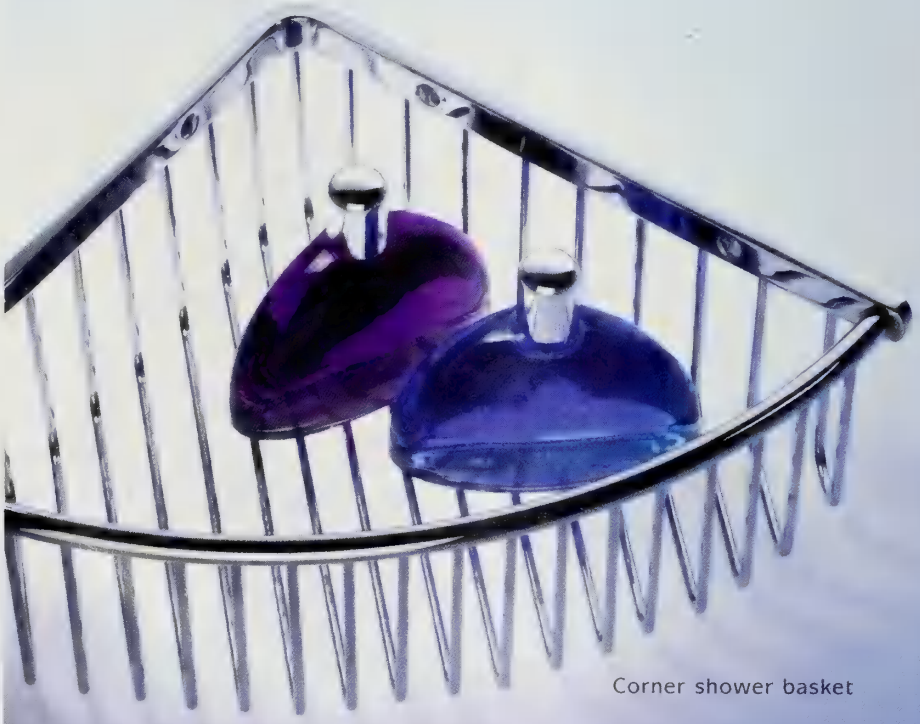
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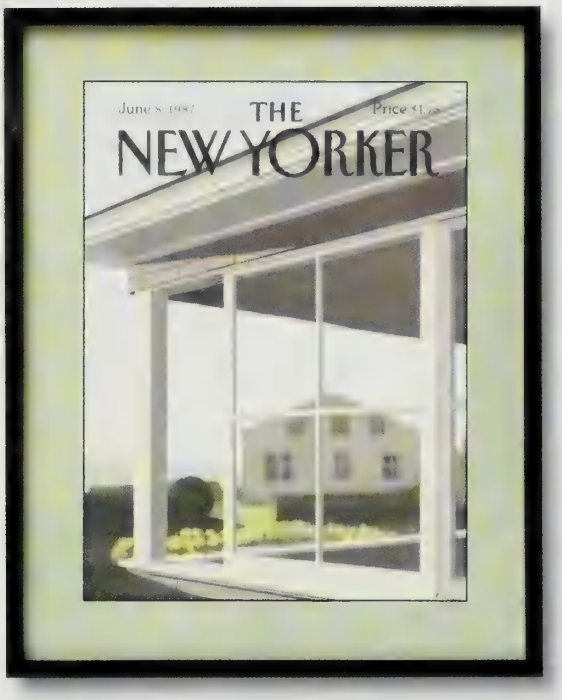
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DRIVEN TO ABSTRACTION

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prewar interiors. Overlaying this is a pattern of the knifelike edges of closed cabinet doors punctuated by pairs of tiny doorknobs. Another code of patterning, consisting of crosses and circles, is cut into the plaster ceilings of the living/dining room, the kitchen corridor and the study. On the interior surfaces of exterior columns and walls, a running bond pattern recalls the limestone façades of grand prewar apartment buildings. According to Mindel, "each surface is coated with these reminders of other places and times to bring another level of refinement to the design of a small place. But we don't have to explain or justify everything we do. We like these patterns, but we don't quite know why."

A few years ago the couple developed an interest in early-modern furniture and art. "We didn't want to feel that we'd be living in a museum," says Joan Hirsch, "but we looked for furniture that would match the quality of the architecture." So when Shelton and Mindel returned in 2002, classic Danish and French modern furniture from the 1920s to the '60s was the décor of choice. Every piece the clients and their architects selected is a work of art that happens to be furniture. They chose tables by Poul Kjaerholm, armchairs by Jacques Quinet and Boerge Mogensen, floor lamps by Jacques Adnet and sconces by Jean Royère. "Kjaerholm was one of the greatest furniture designers in the world," notes Shelton. "He took Mies's

> Every piece is a work of art that happens to be furniture.

sensibility and brought a kind of serenity and softness to it." Mindel adds that Royère, who worked from the '30s to the '60s, "came from a different place than the Bauhaus. That furniture is so hard. It was all about denial, a denial of pleasure. Royère's designs were playful and elegant, with a glamour that was the essence of France in that era. But we weren't trying to imitate France or Scandinavia in any era," he concludes. "Our effort, as always, was to make cultured, artful, enlightening, curated spaces for our own time." □

PLAINLY STATED

continued from page 302

daring hanging pair of a truly insane polychrome Chihuly—made, Gund says, from 112 end-of-the-day outtakes found on the studio floor—and a big, quiet Calder, all in black. (I counted three other Calders around the house, two stabiles and a mobile, but I may have missed a few.) And the art spills out of the living room (Did you catch the Giacometti? The Nevelson?), up two steps to the bedroom pavilion (past the installation art of Gund's teenage son: a sticker-plastered door) and down three steps on the opposite side to the four-square dining room—a concession to Gund's wife, Ann, who prefers formal spaces (look for another de Kooning, a second Noland, paintings by Albers and

> With a client riding herd, it would be easier on the architect.

Thiebaud)—and into the double-island kitchen (more Calder, more Rauschenberg, a deep, entrancing mobile field by New York artist Mattie Berhang).

The kitchen is a real live-in space in the contemporary mode—here, as throughout the house, Gund worked with interior designer Dian Boone on selected pieces—with soft seating around a fireplace and a desk in one corner. An area for informal dining is against the glass, garden-side wall, looking out on the unlikely acreage past a granite terrace, furnished and ready for even less formal dining all through the short New England summer.

Working the Yankee understatement, Gund points out that the restraint of the house is due in part to the fact that it "was going to hold a lot of art." But there is also a kind of maturity on display here, the maturity of an architect who, though given those rarest gifts—a secluded site and an obliging client—has nonetheless kept the urge for flash in check.

"At my age I'm not trying to pull a lot of tricks," he says. "It's a calm house, which is the way I'd like to live, without a lot of spaces that turn your head around and give you a neck ache." No, for that he has his art. □

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Above: The JPWeaver showroom: The "French Room" is only 10'x14'x9½' high. It is composed solely of "Petitsin" & JPW signature plaster mouldings. Featured at the end of the room: the Louvre Panel, RMF 2025, p.45. Installation time: two men/five days. To the Trade 11/03

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Detail Right: Two separate panels, 8½"W x 28½"H & 57"H. p.33, RMF 2007 B&C.



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The drapery swag, Petitsin, p.42

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RIGHT: Petitsin, p.42B, Mirror Centerpiece over floral frieze



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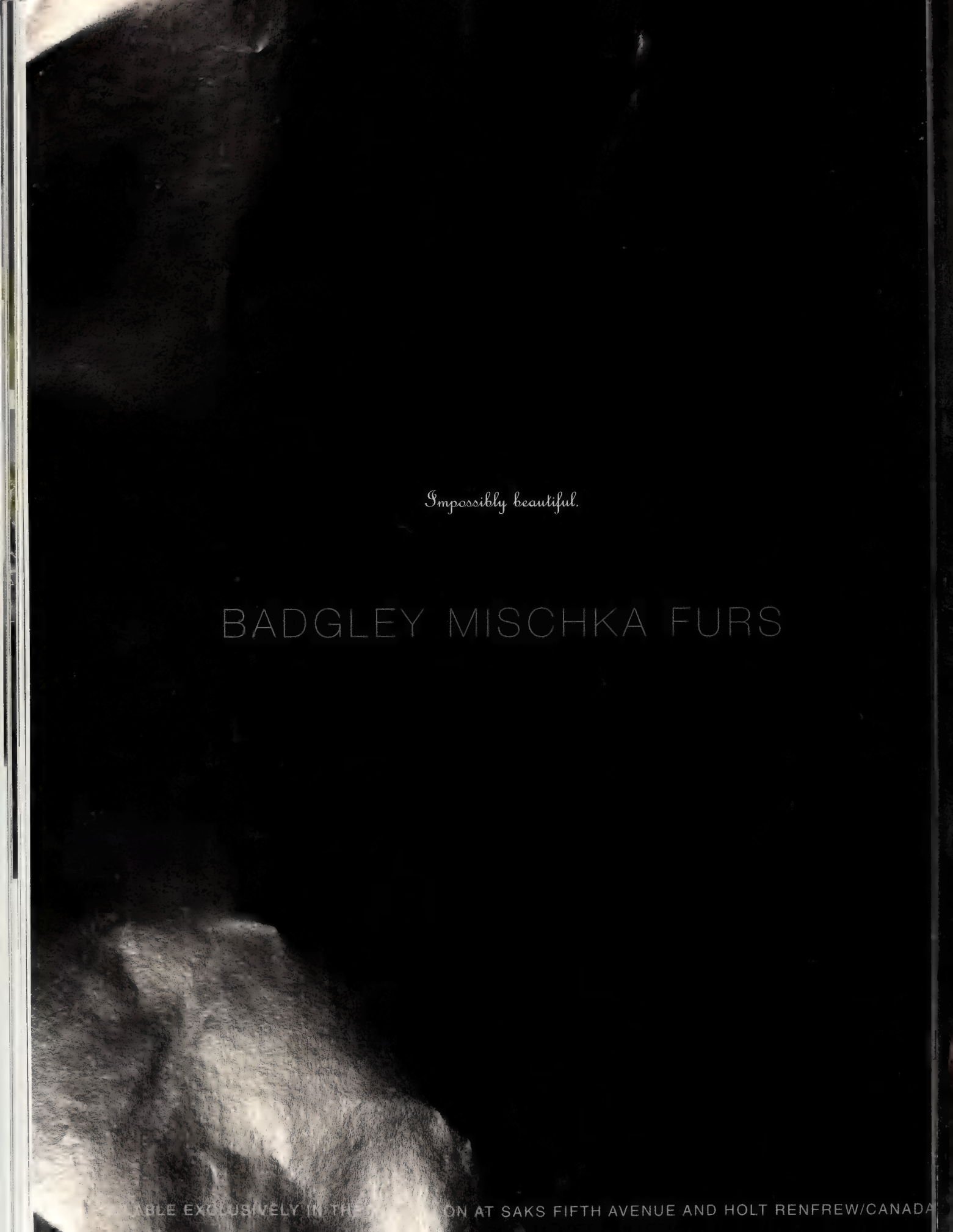


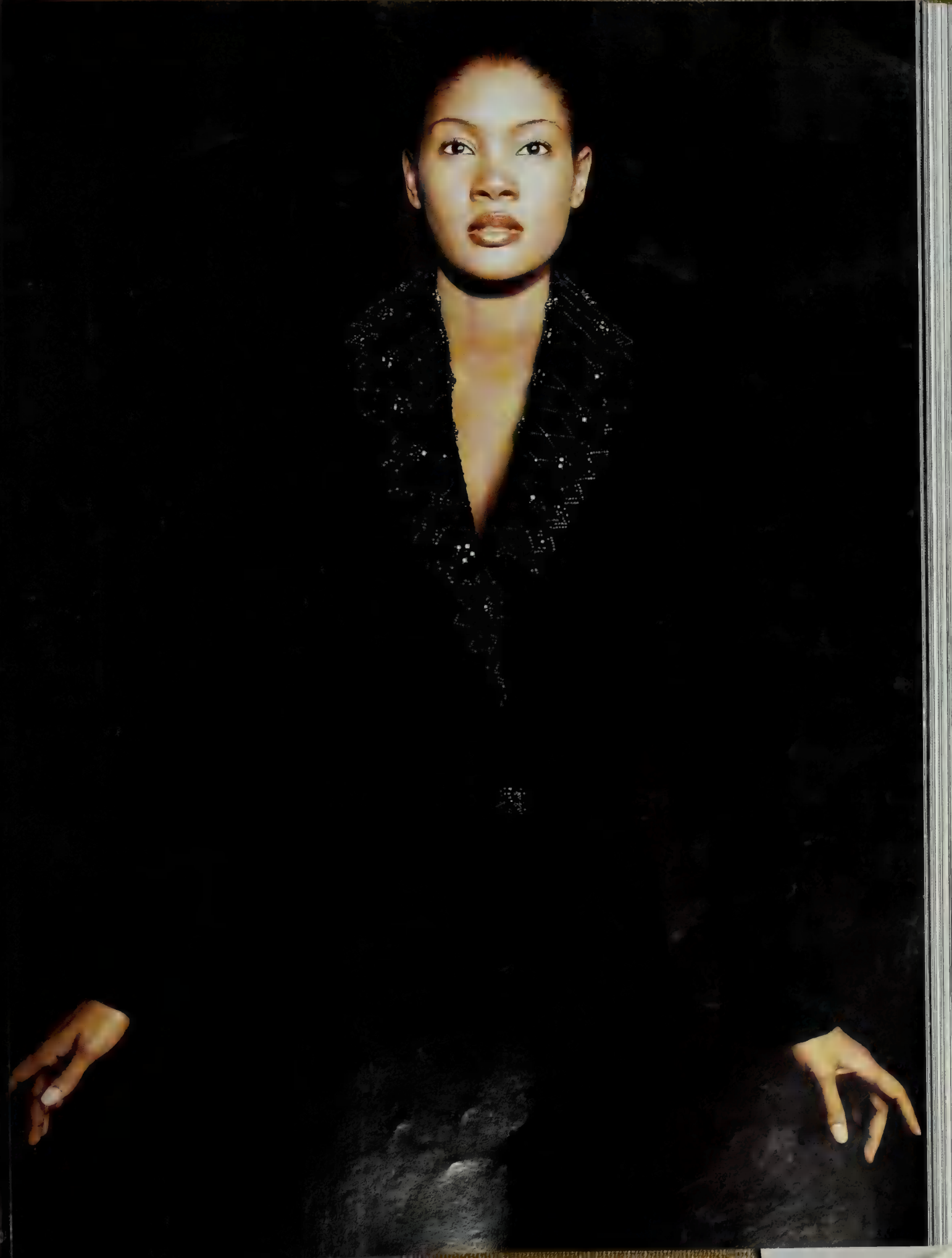
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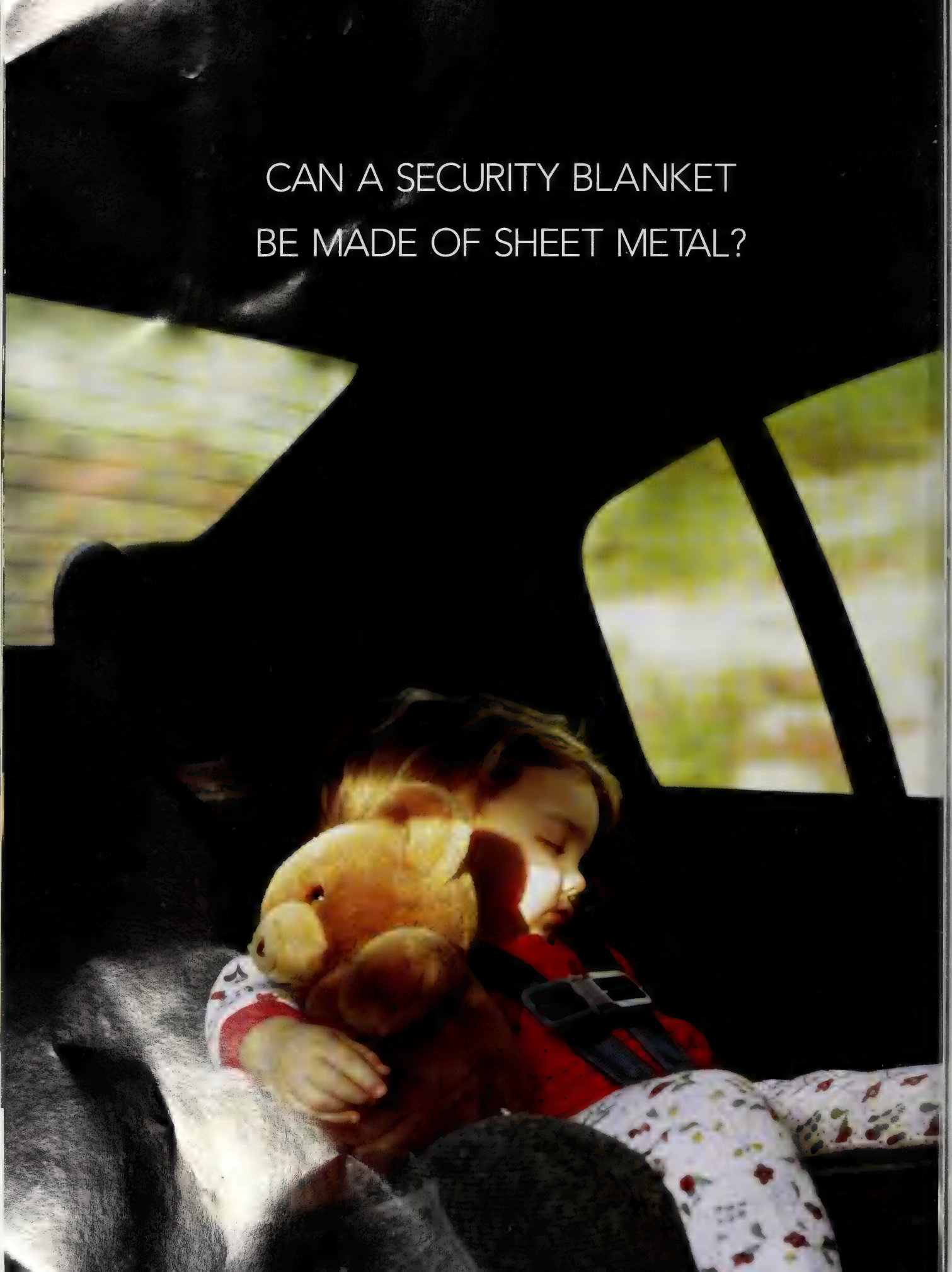
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The National Highway Traffic Safety Administration (NHTSA) gave Chevy Impala five stars for frontal crash safety, the highest government rating.**



Beneath the inviting exterior of the Saturn Ion is a mighty steel spaceframe. This reinforced safety structure helps preserve occupant space in a crash.



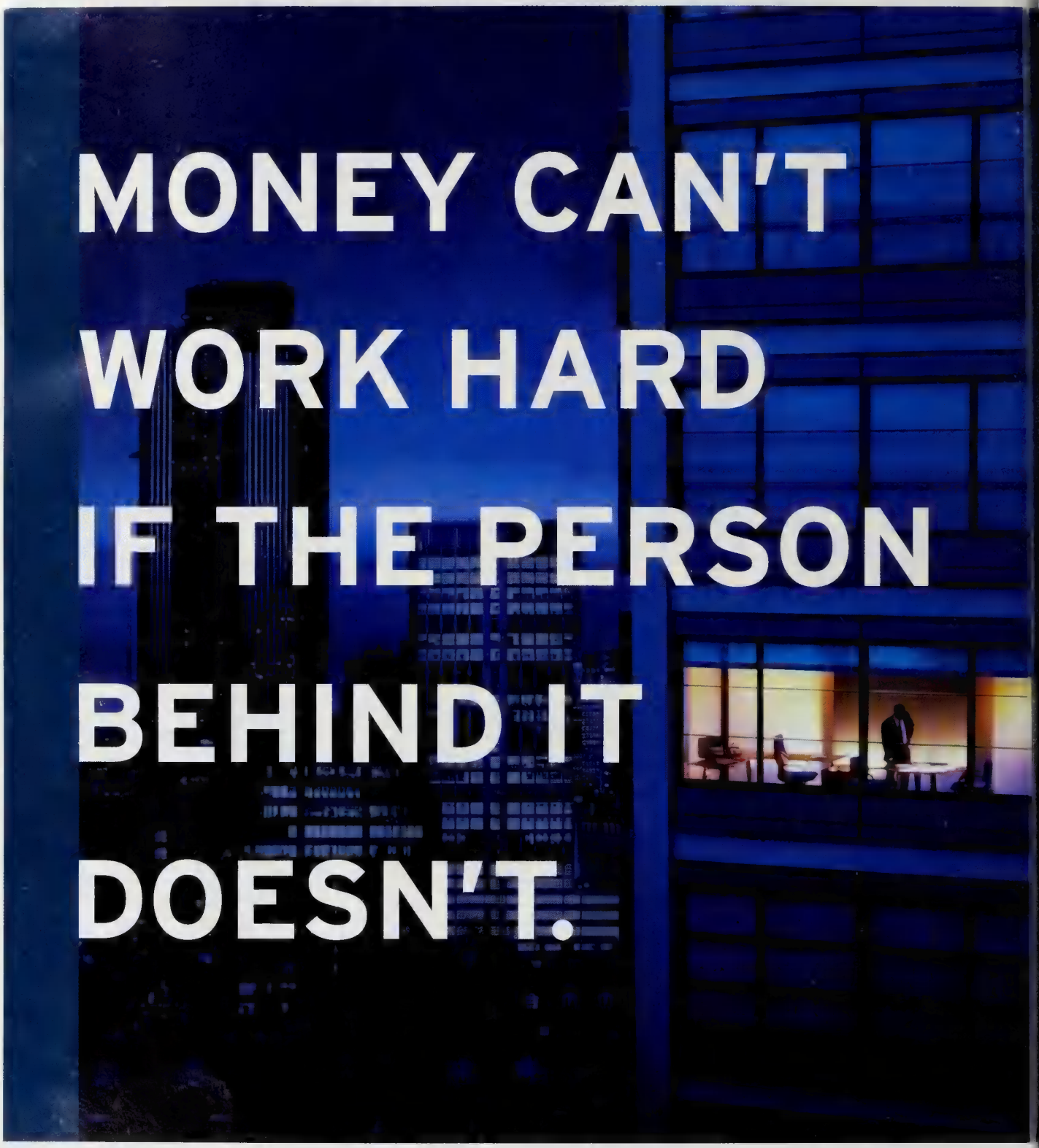
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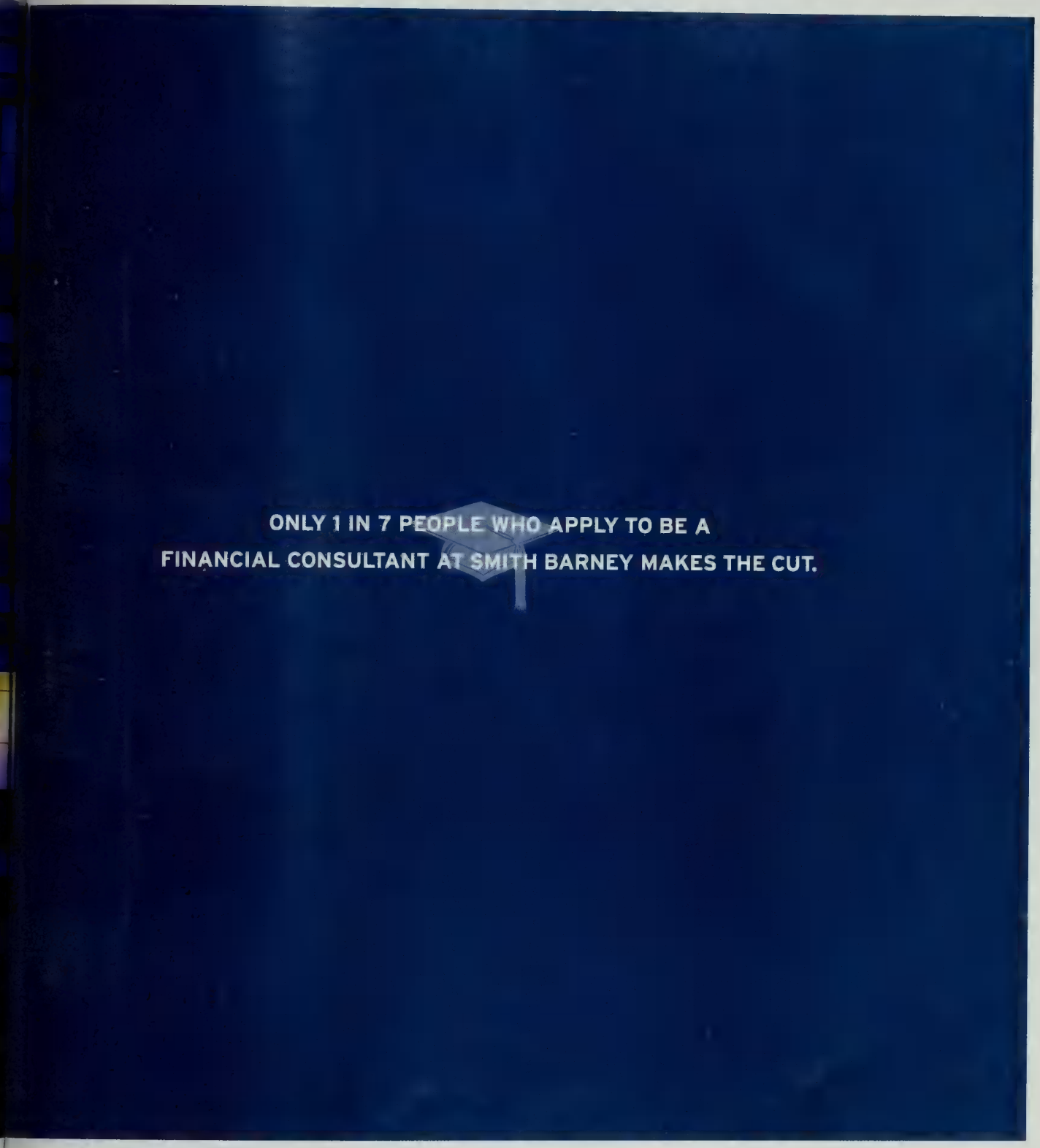
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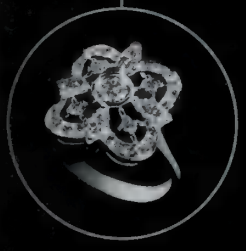
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LEFT: Architect Peter Marino had to contend with space constraints when he conceived the dining room of a Paris duplex. He incorporated light paneling and a narrow table to maximize the area's dimensions. The photograph, *Pergamon Museum VI, Berlin*, is by Thomas Struth. See page 184.

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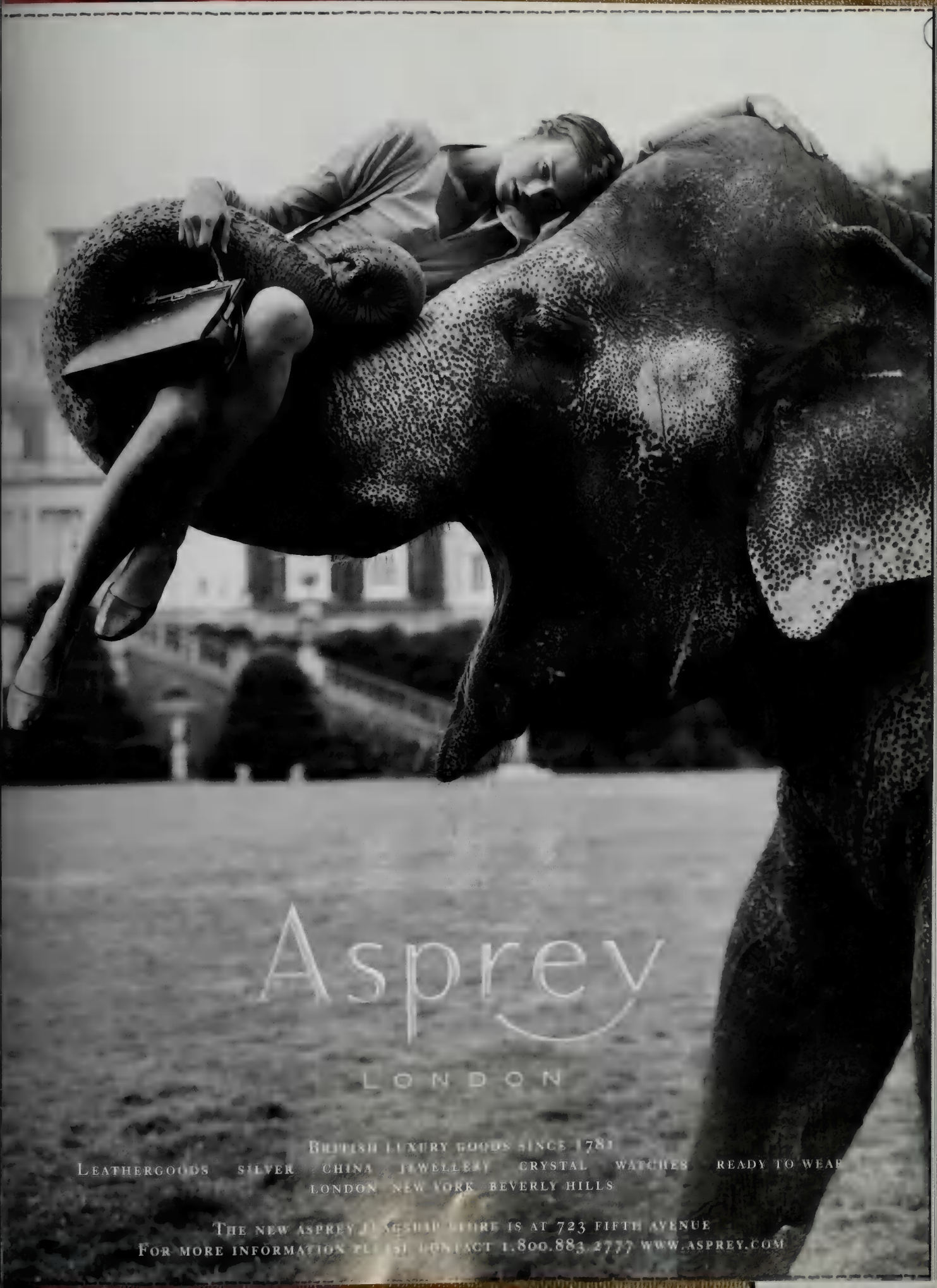
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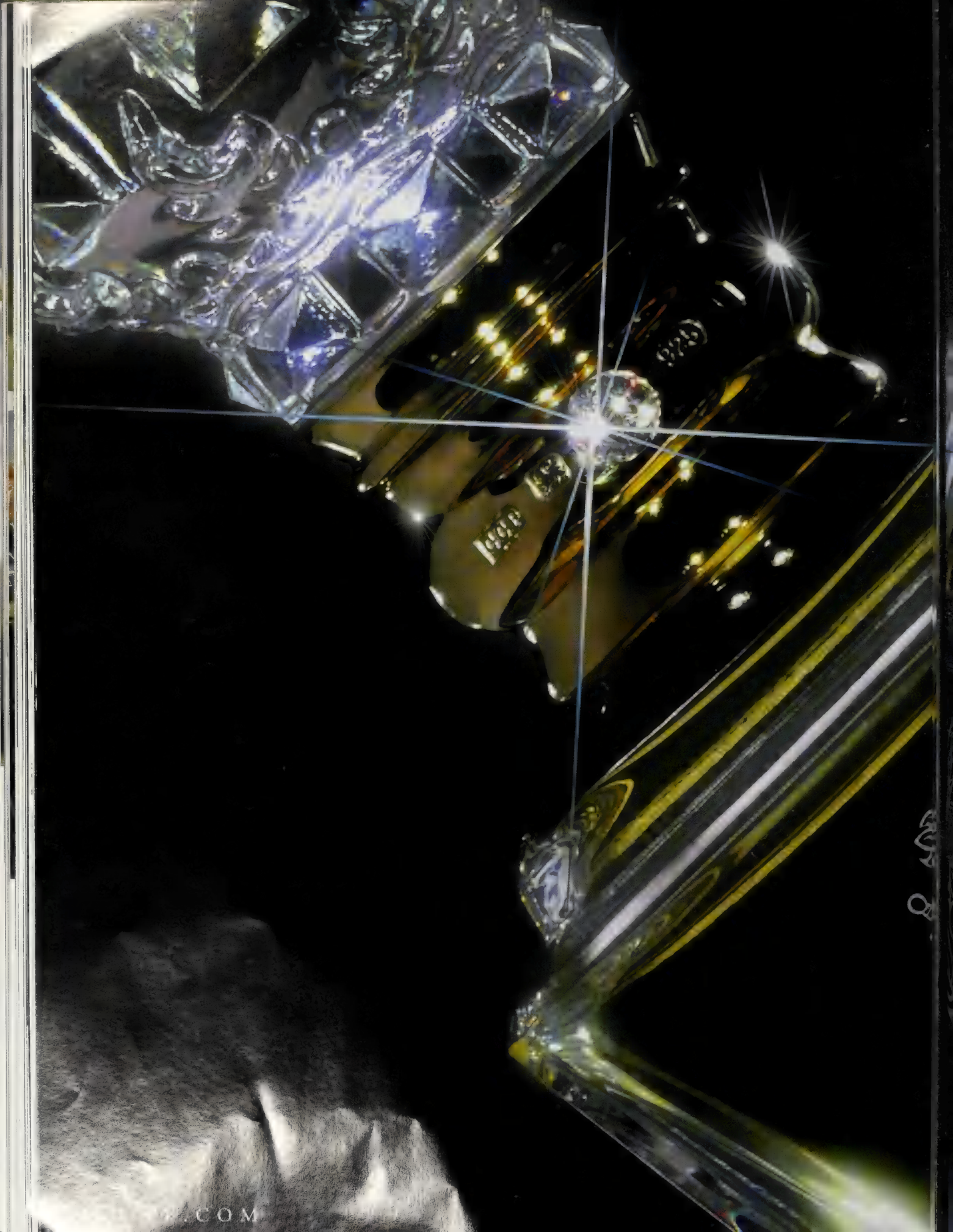
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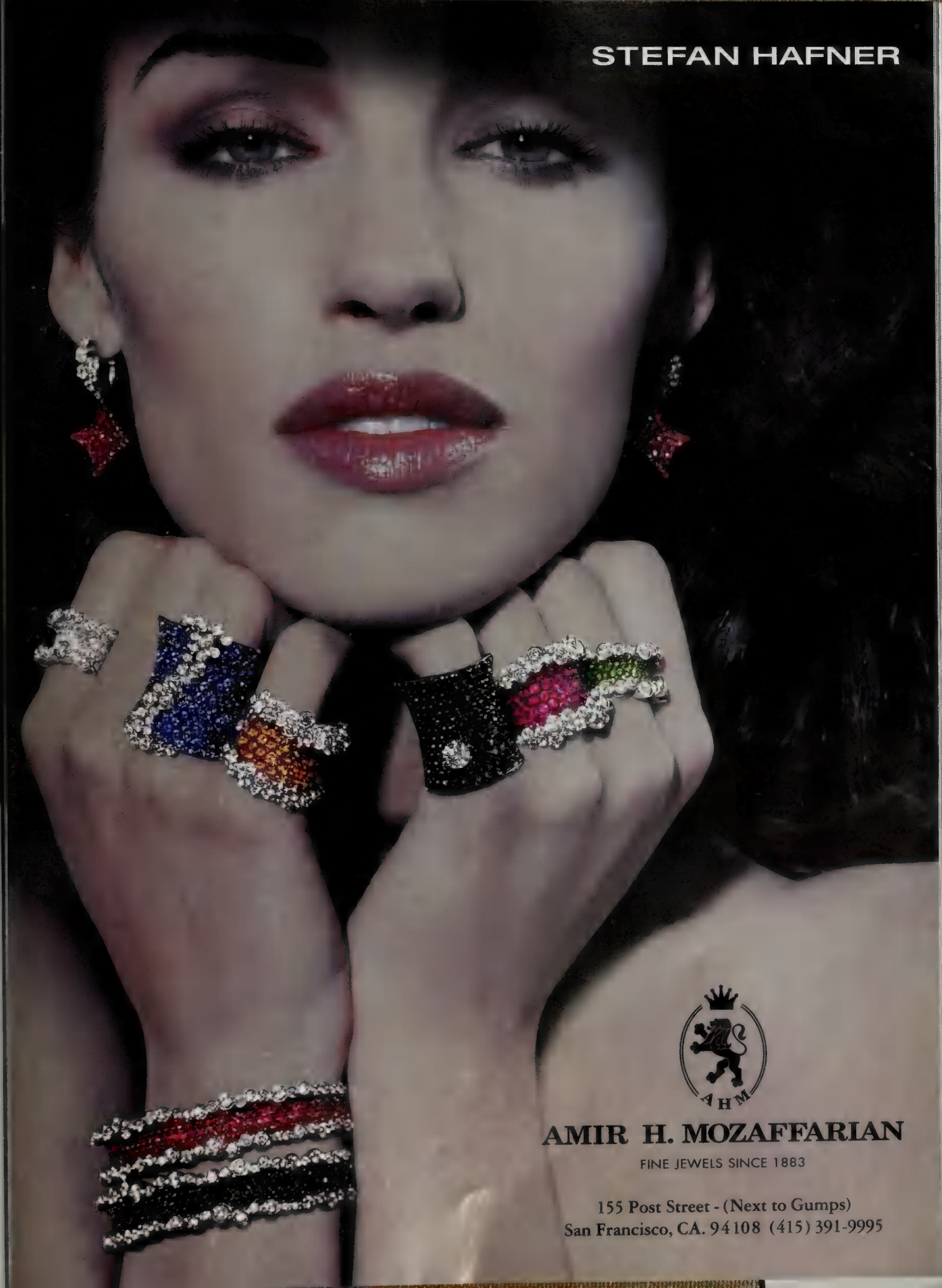
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Thank you so much for the latest interesting, informative issue of *Architectural Digest*, featuring Dennis Quaid's wonderful Montana home (October 2003). Not only is he a great actor, he could also be a fantastic architect and designer on the side. My husband and I live in Colorado and were looking for just that article to give us the ideas we needed to bring the beauty of our state indoors to our home.

—Judi Cloutier
Littleton, Colorado

EYE ON CELEBRITIES

Your July 2003 issue was truly stellar. Aside from the always stunning visuals blending the beauty of land, water, architecture and furnishings, both modern and antique (I especially loved the Showrooms piece on the Pacific Design Center), there were the human portraits you painted. Robert Evans is a phoenix constantly rising from the ashes and a true survivor ("Robert Evans at Woodland"). Betsy Wyeth, an elemental force, has accomplished so much and continues to do so ("Betsy's World—Part II"). Don and Dierdre Imus ("Imus in the Afternoon"), Amy Irving and Bruno Barreto, and Peter and Nejma Beard ("Out of Africa") are all vibrant souls who have achieved material success but, most important, seem to have peace and serenity, accompanied by the good friend that solitude can be. They inspire me to create the same life for myself.

M. P. O'Doherty
North Vancouver, British Columbia
Canada

WOMEN'S ISSUES

In 10 years I have seldom enjoyed an issue as much as September 2003's Designers' Own Homes. Perhaps it was because several of them expressed the "me" waiting to have just such a place of my own. However, there is one glaring problem, and I found myself trying to analyze what bothered me after finishing the issue. Where are the female designers and architects? Why is almost the entire issue devoted to the homes of men? Why do I sense over and over that issues show women in the AD Shopping stories but not in featured articles? Please balance the coverage.

Joanne Gartenmann
Falls Church, Virginia

ARDENT ADMIRER

I just became a subscriber to your magazine, and I am in love. Interior design is a hobby for me, and your magazine has given me so many great ideas.

Nicole Konitski
Rockford, Illinois

DESIGN APPRECIATION IN VIRGINIA

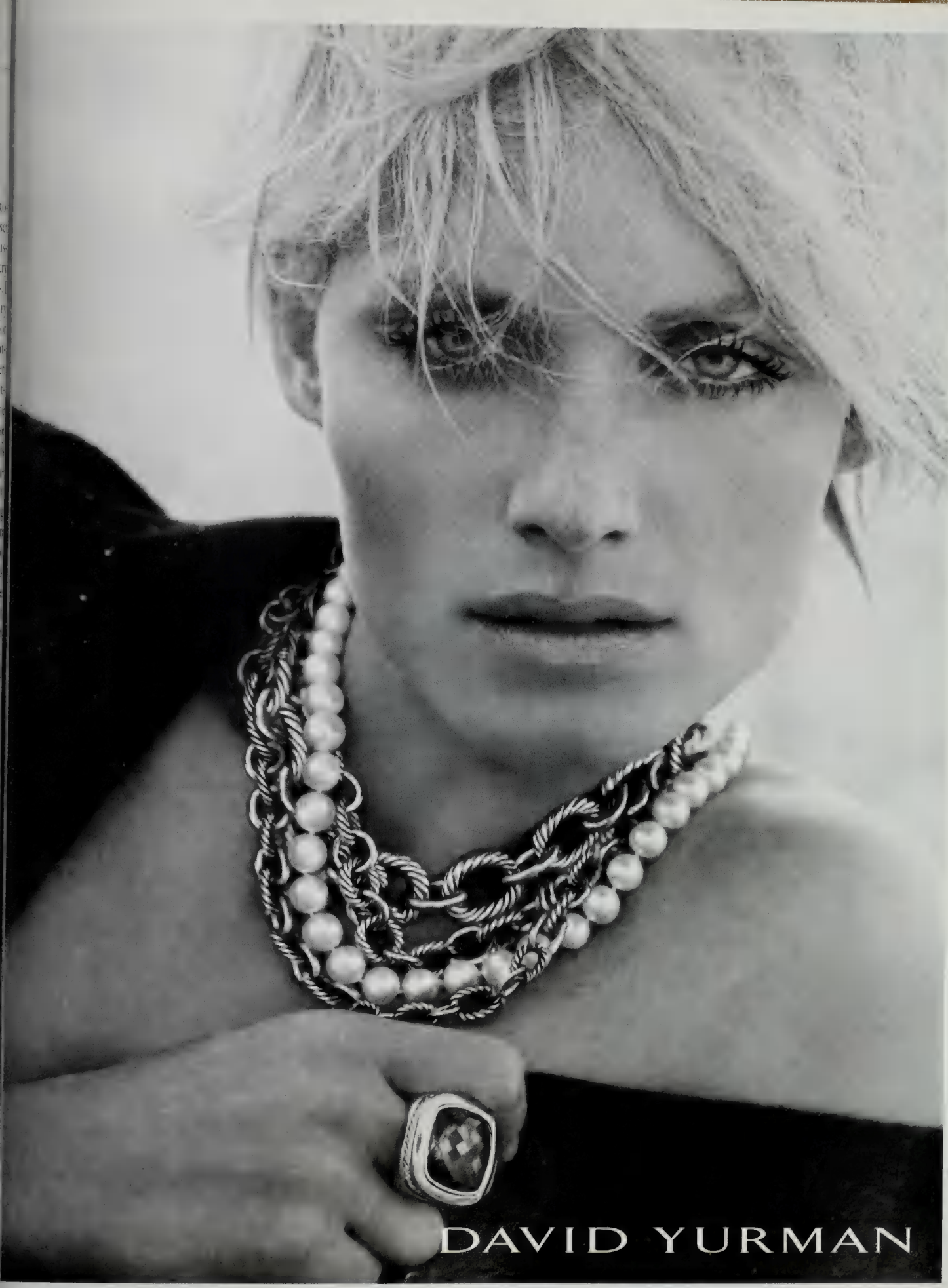
I live in a ramshackle house on an ex–tobacco farm in a Virginia county beset with the mal-lingering tobacco industry, looking on as the textile industry and its jobs leave for foreign vacations. I search your publication at the library and look for inspiring house designs, for far-out design that leaves one with a satisfying glow of excitement. I remember, as a child in the 1940s, fishing for whatever I could catch and sitting on the banks, and looking at the solar house across the lake with its slanting roofs and its glass walls and being full of curiosity about it. I never had a chance to get close to it—the owners, preferring their privacy, did not allow access on their road—but I've always wanted to live in a house whose design and looks just took my breath away. So I have searched *Architectural Digest* for the last 20 years for exotic-looking homes—not just "throw money at it" designs but efficient, inventive, attractively shaped structures. Maybe one day you'll feature far-out home concepts and I'll have some bucks to build it out here in the woods. Thanks for listening to a young mind in an old body.

Bob McKenzie
Nathalie, Virginia

RELAXING READ

I have been a subscriber for many years, and *Architectural Digest* is like a soothing trip to a decadent spa for me. With each new issue, I shoo everyone away, settle into my favorite chair with a cup of tea and pore over every page, taking in each beautiful photograph like a sip of fine wine. The September issue is no exception. The feature about Thomas Pheasant's Georgetown gatehouse showed truly great design. The bedroom shot had me wanting to crawl through the pages and lie down and go to sleep. He is a very talented decorator. Thank you for your insight into the world of architecture and design. When I can't be traveling, at least I can take wonderful journeys between the pages of your magazine.

Terri McMichael
Palm Springs, California

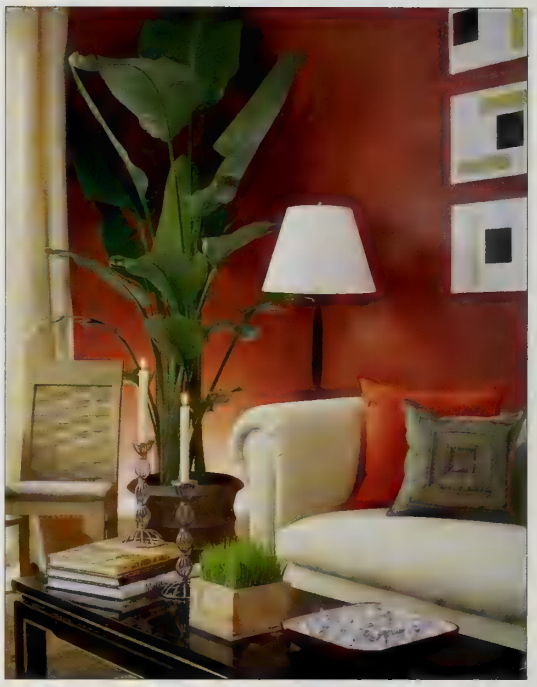


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When we first explored the idea of creating "AD Style," the special section that begins on page 129 of this month's issue, we did so with a particular kind of reader in mind. We imagined them in their mid-20s, just starting out in a new career, living in their first apartment in an exciting new city. They know and appreciate good design and try, whenever they can, to incorporate it into their surroundings. But as much as they may admire the projects they see every month in our pages, they're not quite ready to commission an interior designer to give them the space they've always dreamed of; they have to settle for clipping their favorite articles and putting them in a scrapbook titled Future. This section is for them, and for anyone else who has ever wondered how to work style into a budget that leaves little room for anything else after rent, bills, groceries and entertainment. As designer Elissa Cullman proves in a Manhattan apartment she renovated for less than $5,000 (above right), style is about how much energy, not how much money, you're willing to spend. We think there's room for it in every budget. So clip these pages if you'd like—but don't hide them away in any scrapbook. Take them out to the paint store, the furniture store, the fabric store. There's work to be done.

Paige Rense, *Editor-in-Chief*



THEO WESTENBERGER ("The $5,000 Solution—East," page 134). "It's definitely not one of those hokey decorating-on-a-budget stories you sometimes see," photographer Theo Westenberger says of Elissa Cullman's $5,000 design for a New York up-and-comer's modest apartment. "The end product shows Ellie's superior inventiveness and creativity. And she's a lot of fun. Going to the trimmings place with her was wild." Speaking of wild, Westenberger also caught up with Peter Fonda and his wife, Becky, at their rugged ranch in Montana to shoot their portraits. "Peter knew exactly what the weather was going to do at any given moment. He said, 'It will be sunny for a minute, then the clouds and lightning will come.' Then he put on some Hawaiian music and started singing along." Westenberger's work was recently in "Petropolis," an exhibition at The New-York Historical Society about the history of pets in the urban landscape.



JUDITH THURMAN ("Modern Times at the Palais-Royal," page 184). Contributing writer Judith Thurman was quite familiar with the setting for her story this month on a couple's art-filled pied-à-terre: the 17th-century Palais-Royal in Paris. She had studied earlier goings-on in the historic building while compiling *Secrets of the Flesh: A Life of Colette*, a biography of one of its more famous residents. "The palace is rich with artistic history," she says. "So it's fitting that the owners are passionate collectors of art. Their idea for the apartment was 'old bones, modernist décor and Minimalist art.' With the help of their architect, Peter Marino, all three were seamlessly integrated." Thurman, who is a staff writer for *The New Yorker*, also notes that "the majority of the artwork was collected specifically for the apartment, and it really makes a difference. And many of the furnishings are artworks themselves, made by truly great international artists."

continued on page 42

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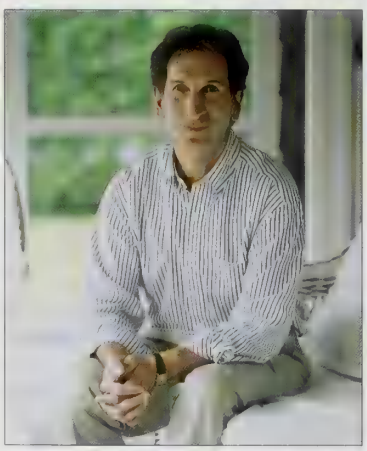
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PENELOPE ROWLANDS ("Taking the Cure," page 232). "I totally loved it," writer Penelope Rowlands raves about Puerto Rico, a place she had never been to until she was asked to cover a couple's modern house near San Juan. "The people there are so friendly and bilingual," she observes. "Because I have red hair, they would assume I was a foreigner and come up to me and begin speaking English. The atmosphere is infectious, and the house is amazing—they have an outrageous chair in the living room just to amuse. I took a cab there, as I'd heard the roads were crazy to drive on. Every moment was colorful." When not taking adventurous cab rides around exotic islands, Rowlands can be found safely back on the East Coast, writing her upcoming biography of the legendary fashion editor Carmel Snow, to be published by Atria Books, a division of Simon & Schuster, in 2005.



DAN FORER ("The Water Club," page 144; "Taking the Cure," page 232). "Puerto Rico is in my blood," says contributing photographer Dan Forer. "I lived there for several years, and both of my kids were born there. The assignments to photograph The Water Club and the residence by architect José Solís Betancourt brought me back to a land and culture that I love." The Miami-based Forer, who works extensively in the Caribbean and Latin America and has photographed many Florida residences for *Architectural Digest*, reports that "both projects were very exciting to shoot. They share the qualities of simplicity, clarity and graphic balance—all set in a tropical paradise."



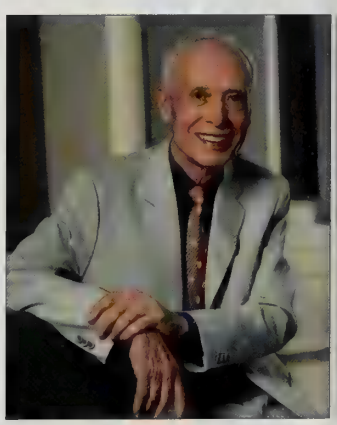
STEPHEN DRUCKER ("The $5,000 Solution—East," page 134). Hamptons-based contributing writer Stephen Drucker promises that designer Elissa Cullman stuck to her Lilliputian allotment of $5,000 to completely decorate the one-bedroom Manhattan apartment of Sasha Eden, the co–artistic director of New York's Women's Expressive Theater. "I know what every reader is going to be thinking, so with God as my witness: The decorators really did not spend one cent more than $5,000," he says. "There were no photographic tricks, no secret fluffing, no cheating of any kind. I still haven't quite gotten over the Manolo Blahnik bedroom. Talk about brilliant: It was done with a $35 book." Drucker is a former editor-in-chief of *Martha Stewart Living* and a former editor of *The New York Times*' Home section.



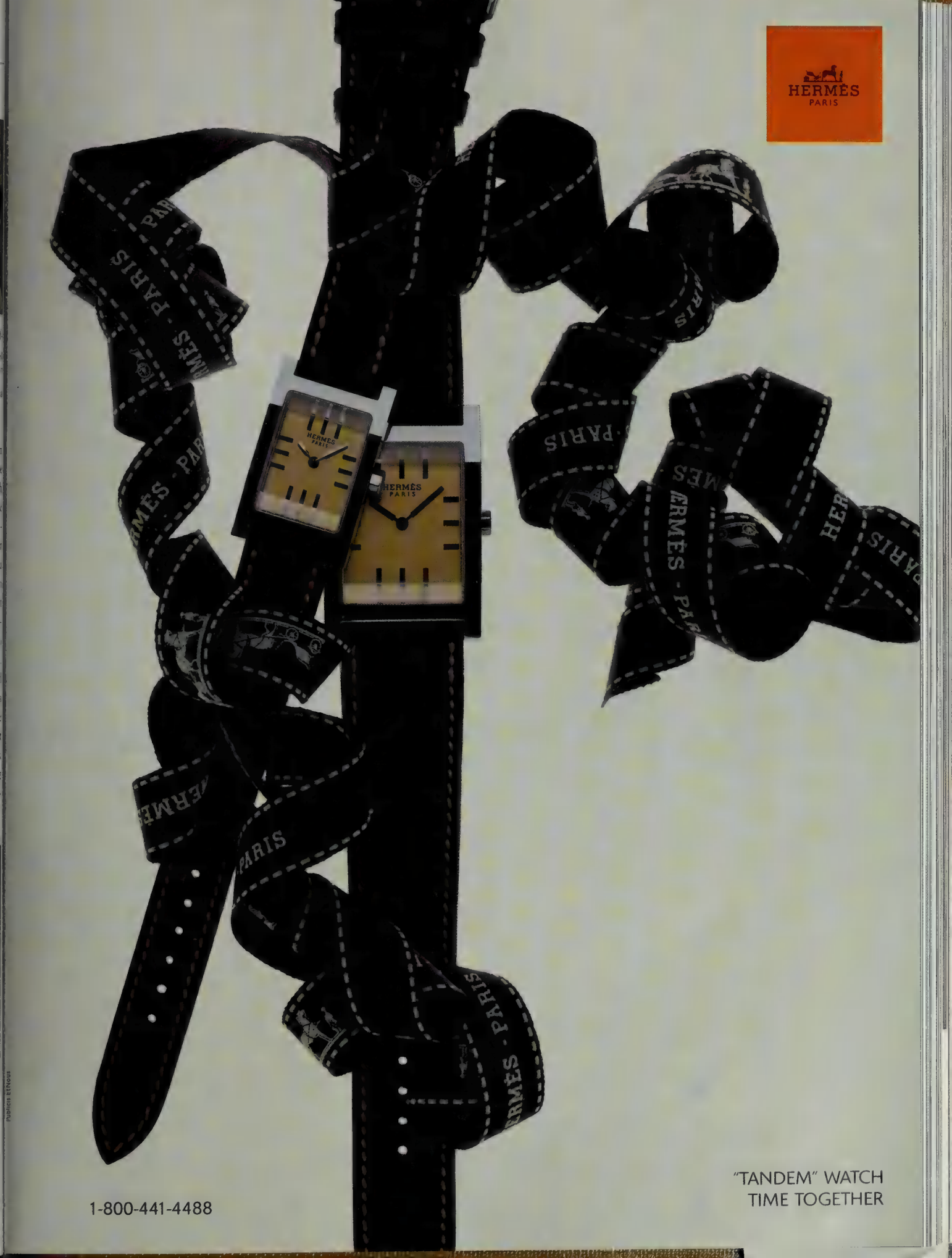
BILLY CUNNINGHAM ("The $5,000 Solution—East," page 134; "Jewels by Design," page 238; "West Palm Beachcombing," page 60). Contributing photographer Billy Cunningham learned to photograph one of his subjects this month—jewelry—from another—John Loring, Tiffany's design director, who took Cunningham along on his West Palm Beach, Florida, shopping trip. "John introduced me to the idea of shooting jewelry years ago, and I've worked with him on all his book projects since," he says. "I've found that different jewels have different lighting needs. For instance, light must come across emeralds, but diamonds want light. Diamonds love light." Cunningham also captured the non-shiny Before shots on Elissa Cullman's $5,000 decorating miracle.

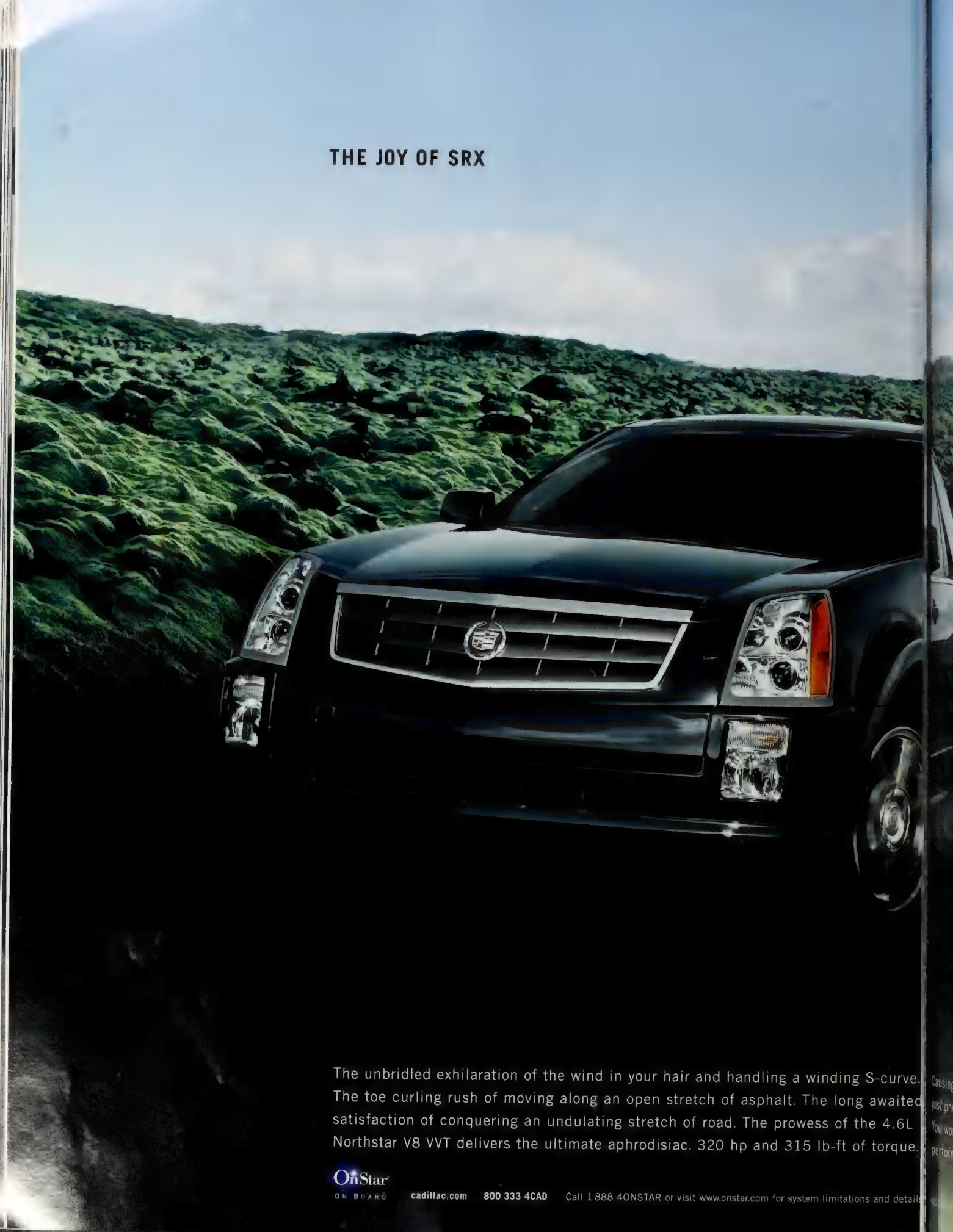


ELIZABETH LAMBERT ("Shaken and Stirred," page 202). "The degree of sensitivity with which the art was hung takes a little getting used to at first," London-based contributing writer Elizabeth Lambert says of a Tim Gosling–designed house in Cambridge, England. "In most cases, you don't see the paintings until you've walked into the room and turned around. They're not hung where you'd expect to see them, like over a console or the fireplace," she says. "This forces you to look more carefully and brings in the element of surprise. It drives home the point of the house: to look and look again. The resident is a thinking man—his love and understanding of painting is profound. His house is about considering visual challenges and never doing the obvious."



FELICIANO ("Great Design Under $100," page 130; "The $100,000 [And Up!] Wish List," page 74). "The price of an object doesn't influence the way I shoot it," says contributing photographer Feliciano, whose work has appeared in *Architectural Digest* for nearly 25 years. "Whether it costs $55 or a quarter of a million, I try to do it justice." He did find one difference, however: appearances. "I shot the $258,900 Joaillerie Rivière diamond watch, then returned it. That night I couldn't sleep, thinking, I can do it a little better. The next day I went back for it but had nothing to carry it in. I used an old brown paper bag, so it would look like my lunch," he says. "Now that I've given my secret away, thieves will be stealing sandwiches in brown bags, on the chance that there's a diamond watch inside!"


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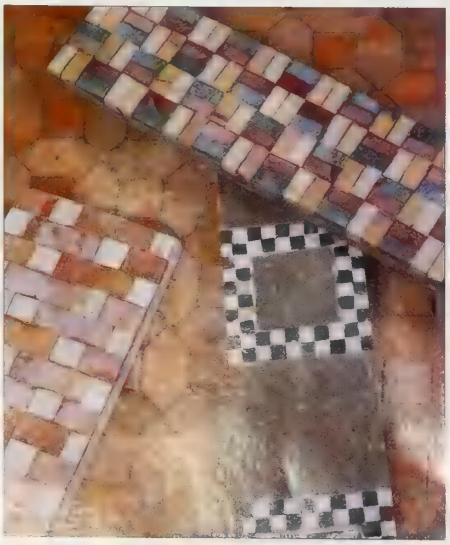
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Left, Marc Appleton looks at tiles with Matteo Bevini, left, in Farnese's showroom



Italian Masters

In my view, it's one of the best places to get really high-quality material from Italy," architect **Marc Appleton** says of **Farnese**, the Rome-based company with shops in Paris and Los Angeles.

Founder and president Mario Di Donato oversees the family business, which began in 1956 with a focus on ceramic tiles from the Mediterranean basin. The firm has expanded its concept to include terra-cotta (left), limestone, oak and marble. Materials are either reclaimed, mainly from Italy, or handcrafted by Italian artisans, who use original techniques to create impeccable reproductions, right down to the authentic distressed finishes. Appleton, who has used Farnese's reclaimed roof tiles for Italian-style villas in Los Angeles, says the replicas "have enough patina that they always look terrific."

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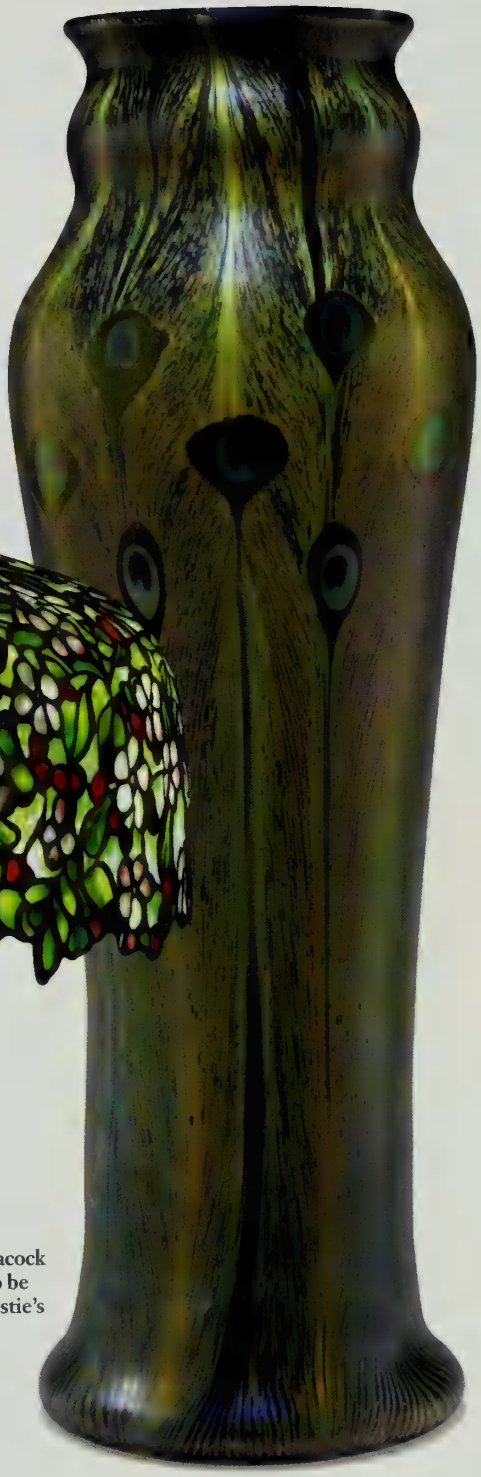
The End of an Era

To collectors of Tiffany and art glass, Minna Rosenblatt is a household name. After more than 50 years in the business, her gallery is closing, and the pieces—ranging from lamps and vases by Tiffany to etched and enameled vases by Daum to lighting by Duffner and Kimberly—will be auctioned off through **Christie's** on December 10.

Christie's, 20 Rockefeller Plaza, New York, NY 10020
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Apple Blossom, a Tiffany leaded-glass-and-bronze table lamp



A Favrile glass Peacock vase by Tiffany to be auctioned at Christie's

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Easton Introduction

"The document archives at **Lee Jofa** [212-688-0444] are tremendously rich, but my original designs have been the most successful in the collection," **David Easton** says about his current collaboration with the firm. The designer has drawn on sources as far-flung as the patterns on Swedish pottery and the memory of a Cape Dutch vineyard for his second Lee Jofa fabric collection. *Bokhara Embroidery* (above), a piece of crewelwork done in India, has flowers embroidered with rayon thread on linen cloth. Softly shaded leaves on a crackled background suggest grapevines in *Cape Vine Stripe*.

European Finery



Sentimento has been a New York staple for designers, including **Thomas Fleming**, for years. Owner Toby Landey and vice president Barbara Kirshbaum scour the markets in Europe for "simple, elegant and well-made" furnishings from the 17th century to the early 20th century, which are artfully displayed in the shop's new and larger location. "It's a terrific space, with the white-painted beams and lots of light," says Fleming (above, near four 19th-century Italian architectural watercolors).

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At Sentimento, a circa 1930 French oak-and-leather armchair

continued on page 5(


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Designers Discover Design

Kathy Merrill's Island Pick

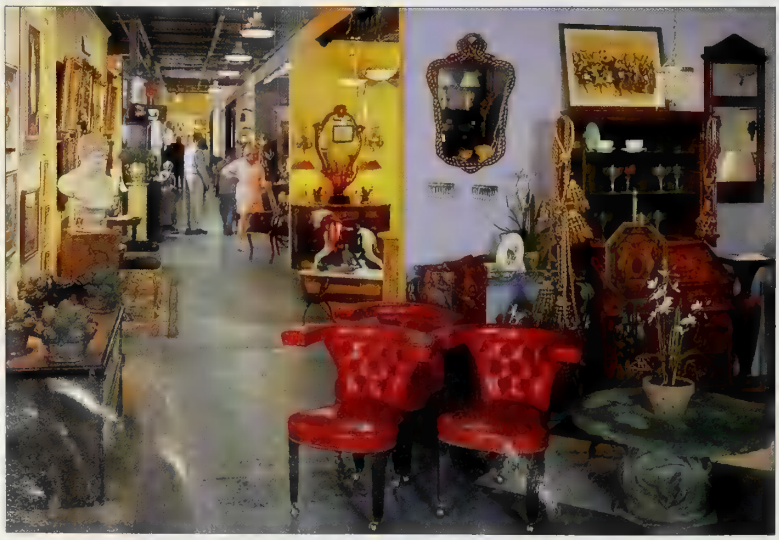




"We prefer buying those few perfect pieces that will last for generations."

They're my favorite resource for Indonesian furniture—period," **Kathy Merrill** says of **Baik Designs** (above right). Husband-and-wife owners Ed and Linda Tseu specialize in "original, one-of-a-kind antiques from Indonesia, Thailand and Burma," says Ed Tseu. As they live on Bali part of the year, the couple find their inventory by "getting out on the road and visiting our collector friends." What they come back with is teak furniture, ceramics, stone statuary and textiles that are "a cut above what most people are importing," says Merrill (above left, in the shop). If a designer has a specific request, the couple will source "old teak timbers with character" and have them constructed into custom pieces.

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Come Together

For serious collectors or busy designers who are looking for a one-stop shop for all of their antiquing needs, **Harbor View Center for Antiques** (left) is the answer. Manhattan designers, including **Albert Hadley**, have been making the trip to the 23,000-square-foot building in Stamford, Connecticut, which houses "an eclectic mix of top-notch dealers," says Gary Rubenstein, who started the center with Michael Ortneau. Around 70 spaces, representing dealers from all over the world, display wares ranging from Louis XV to Art Déco furnishings. "Most people who visit say there's almost nothing like it," says Rubenstein.

Harbor View Center for Antiques, 101 Jefferson St.
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Designers Discover Design



Above, a 17th-century Ming Dynasty carving at Hinchliff & Lee



Asian Finds in Canada

For me, one of the elements of a classic room is an Asian sensibility," says **Paul Lavoie** (above), "so **Hinchliff & Lee** was a natural fit." The Calgary, Alberta, shop, owned by John Lowry, offers ceramics and antique "town and country" furniture from China's northern and central provinces, where the pieces "aren't as intricate but the quality of construction is significantly better," says Lowry.

Hinchliff & Lee Antique Gallery
1217A Ninth Ave. SE
Calgary, AB T2G 0S9
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"The simple lines lend themselves to contemporary interiors," says Lowry.



Brunschwig & Fils (800-538-1880) is newly representing **Jagtar**, a Thai silk company founded in 1949. Among Jagtar's new confections is *General's Silk Stripe* (right), which comes in several color combinations. Brunschwig's new fabrics include *Pago Pago* and *Paradiso*.

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Designers Discover Design

Bidding in New Jersey

David Rago began his career in the decorative arts by selling American pottery at a New Jersey flea market as a teenager. Now he owns **Rago Arts and Auction Center** in Lambertville, New Jersey.

The auction house handles 20th-century decorative arts, with an emphasis on Arts and Crafts, "a period in which I'm particularly interested," says client **Peter Marino**. Modernism and Lalique sales, overseen by John Sollo and Nicholas M. Dawes, respectively, also draw big crowds. With auctions held nearly every month, the staff is busy but is always accessible to clients. "For centuries the auction standard was 'buyer beware,' but we stand behind our pieces with a money-back guarantee," says Rago. George E. Ohr pottery (right) and other Arts and Crafts pieces go on the block January 24 and 25.

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Above, David Rago, left, takes bids at a recent Arts and Crafts auction in New Jersey.

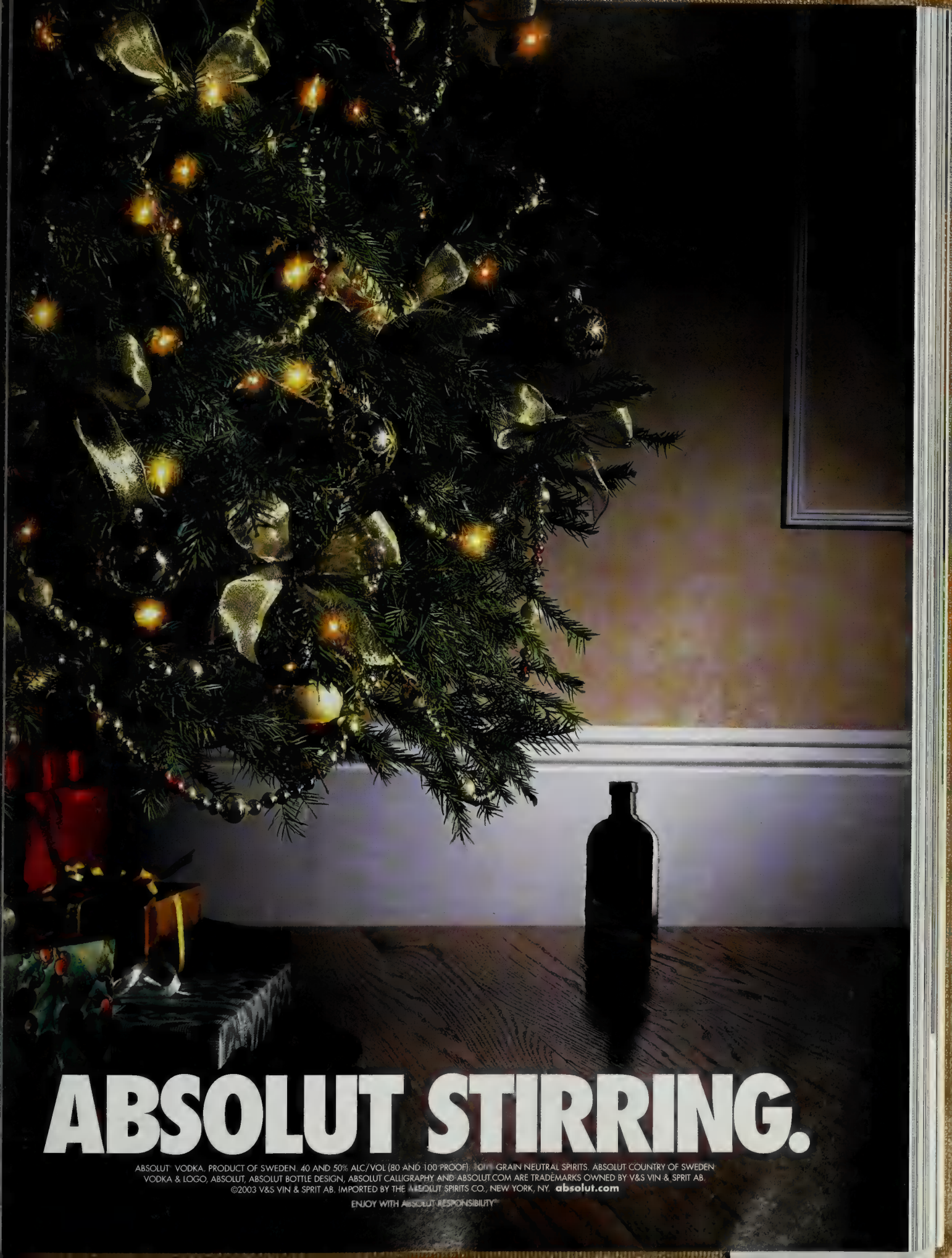


Firestarters

Thanks to **Moberg Fireplaces**, rooms found in international hotels and in private residences designed by architect **Robert A. M. Stern** (left) are keeping warm. The Portland, Oregon–based company, headed by renowned fireplace architect Walter Moberg, offers custom design, fabrication and kits, such as the Modern Rumford, to expertly adapt the inner workings of "significant and challenging fireplaces" to a variety of environments.

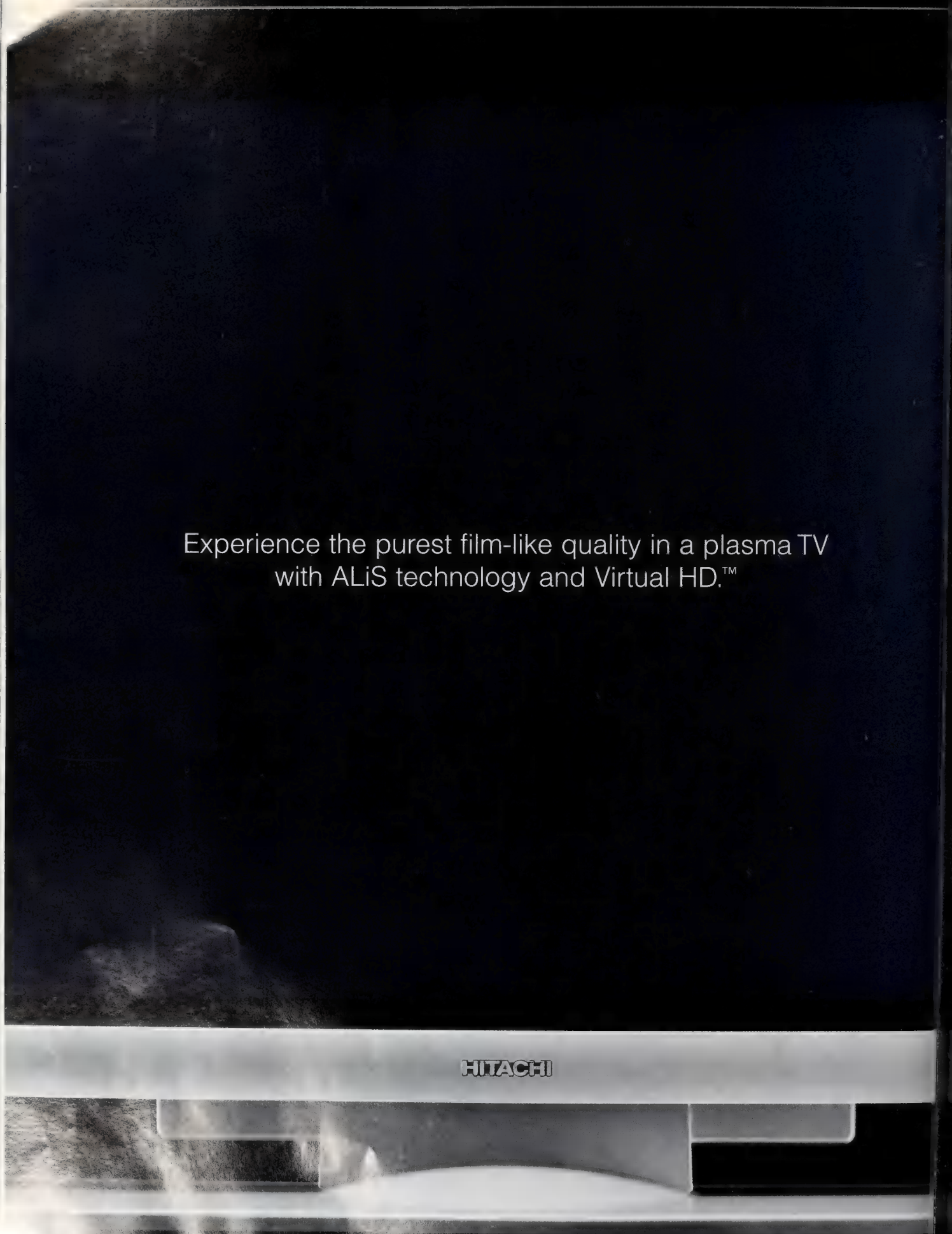
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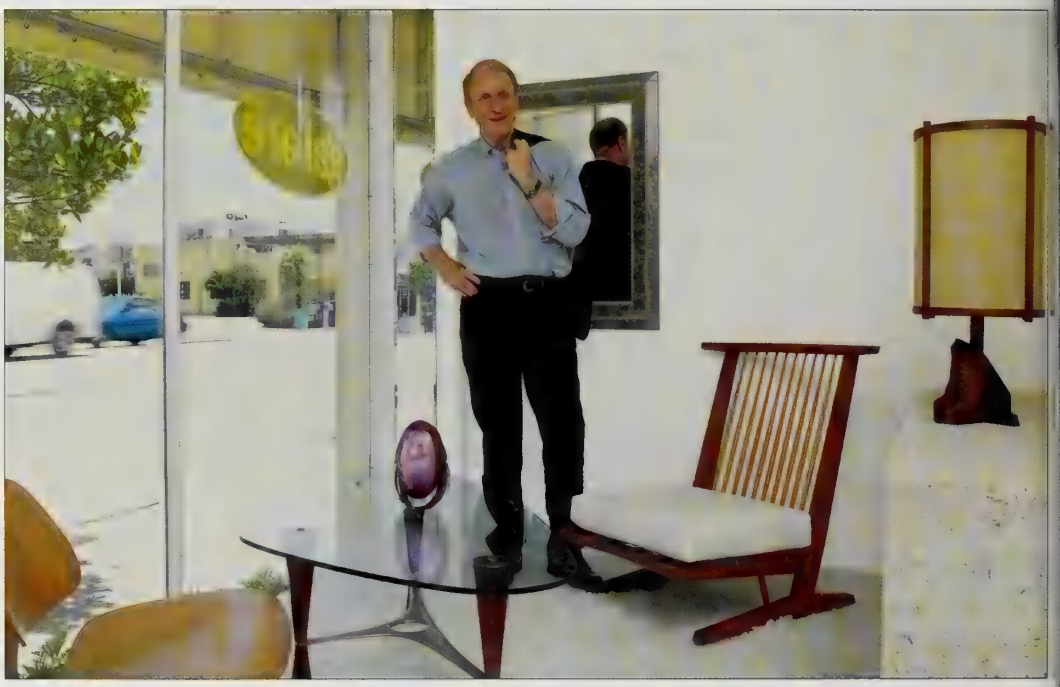
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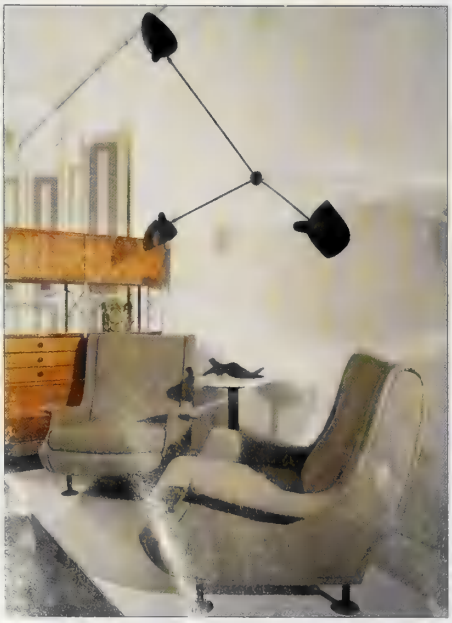
West Palm Beachcombing

Tiffany's Design Director John Loring Sifts Through Dixie Highway Finds

Text by John Loring/Photography by Billy Cunningham

On recent visits to Palm Beach, I began to notice with ever greater frequency that comments on a particularly appealing 20th-century antique in a friend's house led to the reply, "Oh, I found it on Dixie Highway." If the stated origin had been one of the world's great streets of discoveries, like the rue de Beaune or the Marché Paul-Bert in Paris, or Pimlico or New King's Road in London, I would not have been surprised; however, the idea of discovery on South Dixie Highway in West Palm Beach was beyond intriguing and required investigation. After a half dozen visits and many times more purchases, I'm totally hooked.







Just three blocks west of the beautiful palm-fringed and mansion-lined Intracoastal Waterway, the stretch of South Dixie Highway known as Antique Row has a sleepy, old-fashioned tropical flavor. At first glance it seems that not a lot is going on, but that is hardly the case. In the 50 or so antiques stores that line the highway, the high-spirited eclecticism of the Roaring '20s, when the great old houses of Palm Beach were built,

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GALERE

Above: John Loring, a frequent visitor and now a part-time resident of West Palm Beach, often stops in the shop for its selection of iconic midcentury furniture.

Far Left: A Serge Mouille three-arm sconce juts out above a pair of circa 1960 Marco Zanuso chairs. Left: A view toward downtown along the Intracoastal Waterway.



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is enthusiastically reflected.

My first purchase, a superb 1920s Art Déco armchair by Leleu, was proudly displayed in the stylish window of John Prinster—but not for long. I don't know if M. Leleu designed it with the Florida room of my West Palm Beach house in mind, but that's where it's going.

A remarkably informed man full of youthful enthusiasm, Prinster, while in Paris as an exchange student in the early '70s, bought some books on the 1925 Paris exposition and "discovered for the first time that the things I'd collected—that I'd stumbled across here and there and that I had always liked—were called Art Déco."

After leaving Paris, Prinster lived in Colorado and in Atlanta, where he worked as

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JOHN PRINSTER

LEFT: A nickel-and-glass lamp by Jacques Adnet rests atop a Soubrier table next to a Jean Pascaud mahogany armoire. BELOW: Loring examines a 1933 painted ceramic vase. BOTTOM: Art Déco furnishings, such as a settee and armchairs by Maurice Dufrène and large 1930 sconces of silvered bronze and glass by Paz and Silva, fill the shop.









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a fashion designer, before settling in Florida.

"Florida was like God's little waiting room when I came here in 1980. But people here are no longer doing the same old things, and I have many clients now that share my fascination with Art Déco.

"It works so well in Florida. There were so many influences on '20s and '30s and '40s design from France's tropical colonies. It's natural to bring the tropically influenced here."

Along with sleek, high-style Déco furniture, Prinster offers collections of European ceramics and glass, all remarkable examples of the work of leading decorative artists of the period.

Across the highway, Tony Sirianni, of Dolce, has a very personal and enlightened vision of 20th-century "objects of art . . . and other inconsequentials," as his business card announces. Sirianni, an easygoing, affable man of robust intelligence and free-wheeling culture, started out as a concert pianist, moving to south Florida as dean of students at a local music conservatory. "I found the pressure of concert artistry wasn't for me," he says. "However, the arts are all based on form, texture, color and emotion, so I'm still on stage. It's a performance medium, being an antiques dealer.

"I like one-of-a-kind things with imagination—something next to its opposite, or something that's quiet next to something that's screaming. And I don't care if it's Eames or Acme. As long as it speaks to me, I'll buy it," says Sirianni.

I pick up a pair of 1940s French chairs with fanciful proportions that look like they were designed by a calligrapher, and whimsical bent-plywood nesting stools that, as a label in Russian affirms, started life in Lithuania.

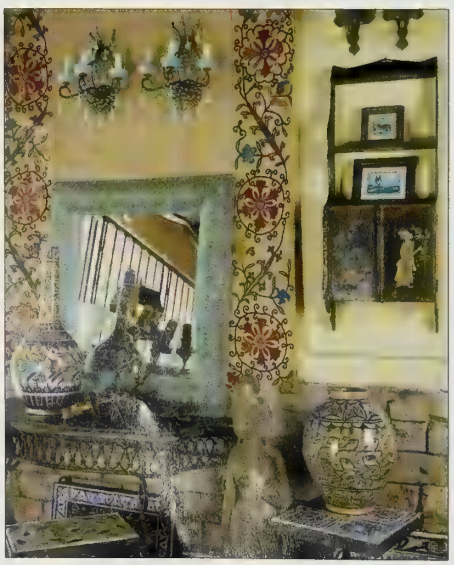
"Coastal wealth brought a lot to Florida," Sirianni comments, surveying the Dolce showroom and pointing out an army of imaginatively designed 1950s Italian lamps and a handsome 1950s Robs-

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MALEKAN ANTIQUES AND ORIENTAL RUGS

ABOVE: Joseph Malekan, sitting on a 19th-century Kazak rug, shows Loring a 19th-century Uzbek *suzani* and explains that the bright red flowers "are for good karma."



RIGHT: Italian opaline sconces hang over a central Asian prayer *suzani*. The mirror frame is crushed glass. FAR RIGHT: Banana palms grow alongside the 1920s building.





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john-Gibbings figural console.

Back on the west side of the highway, notable design from the '50s, '60s and '70s abounds at Galere, a unique shop that owners Kurt Ducovna and Kim Eko describe as "the only 20th-century modern between here and Atlanta."

First-class works by 20th-century design greats George Nelson, Charles and Ray Eames, Jean Prouvé, Serge Mouille and George Nakashima jostle for space, with touches of the surreal added by the work of Fornasetti and Friedeberg. A large vitrine protects glass by Venetian masters Archimede Seguso, Venini and Ercole Barovier.

Ducovna's favorite part of the job is that "I'm selling pure design, and I'm only the second owner. It is what it is; pieces aren't altered or copied, and they haven't gone through 18 hands." He explains, "I started with Eames and Nelson. Start at the top; that's the way to go."

Ducovna and Eko are compulsive collectors—and that could become contagious, given the aesthetic excitement of their stock.

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TANYA ARTINIAN ANTIQUES

ABOVE: Two stone garden statues hover over a Louis XVI painted fauteuil. RIGHT: Loring admires a newly acquired circa 1925 Addison Mizner lamp outside the shop.

LEFT: Circa 1940 Italian terra-cotta pineapple lamps shed light on a pair of klismos chairs and a balloon-back side chair, circa 1940, from the estate of Pauline Trigère.



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"If Kurt doesn't buy something every single day, he gets grumpy," Eko remarks. "When we had a hurricane scare a few years ago and we couldn't shop for four days, he was so out of sorts."

No shopping experience on South Dixie Highway is complete without a visit to Erhard Danenberg Antiques, where all is fair game. I find

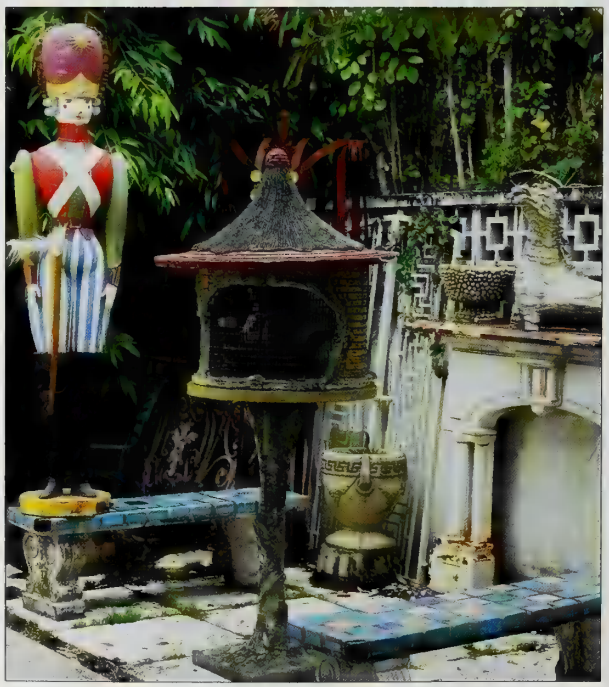
"I like something that's quiet next to something that's screaming," says Tony Sirianni.

myself unable to resist buying a monumental 1950s French ceramic lamp with zigzags running up its sides and a set of four painted plywood bucket chairs (all barrel curves and elongated triangles) before I've advanced three paces into the avalanche of designer home furnishings that tumbles

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DOLCE

ABOVE: Antiques and oddities blend in the light-filled space, where metal sculptures mingle with cement statues and a Venetian-glass lamp rests on a midcentury end table.

FAR LEFT: Loring takes a break in a "theatrical" Italian carved walnut armchair. LEFT: A papier-mâché soldier stands guard over the shop's patio. The squirrel cage dates to 1908.

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ERHARD DANENBERG ANTIQUES

LEFT: Bruce Erhard, Sabina Danenberg and Loring look at panels painted by Pervis Young, a Miami street artist. RIGHT: The shop overflows with unusual 20th-century finds.



BELOW: A "Florida folk art" seashell-encrusted floor candelabrum is grouped with a "high kitsch" blue-and-pearl-painted bedroom set formerly used in a Miami hotel.

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toward the door to greet you.

The store's unofficial motto (like my own when shopping) is, "You never know," as owners Sabina Danenberg and Bruce Erhard put it plainly. "We don't cater to the 'We don't buy putti' or the 'Blue is out' clients.

"A thousand people move to Florida every day, and they bring their best things with them. We go out every day knowing there's a treasure out there somewhere. There are two of us, and we move fast; we love to hunt. It's our grand obsession, and that," Erhard adds, "brings us to 300 lamps in the building."

Opposites attract. Danenberg is a daughter of one of Madison Avenue's former legendary art dealers, Ber-

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WEST PALM BEACH SOURCES

Galere, 3733 South Dixie Highway, 561-832-3611. *20th-century furnishings and Venetian glass*

John Prinster, 3735 South Dixie Highway, 561-835-1512. *Art Déco furniture and accessories*

Malekan Antiques and Oriental Rugs, 3635 South Dixie Highway, 561-833-6194. *Antique carpets and wrought iron furnishings*

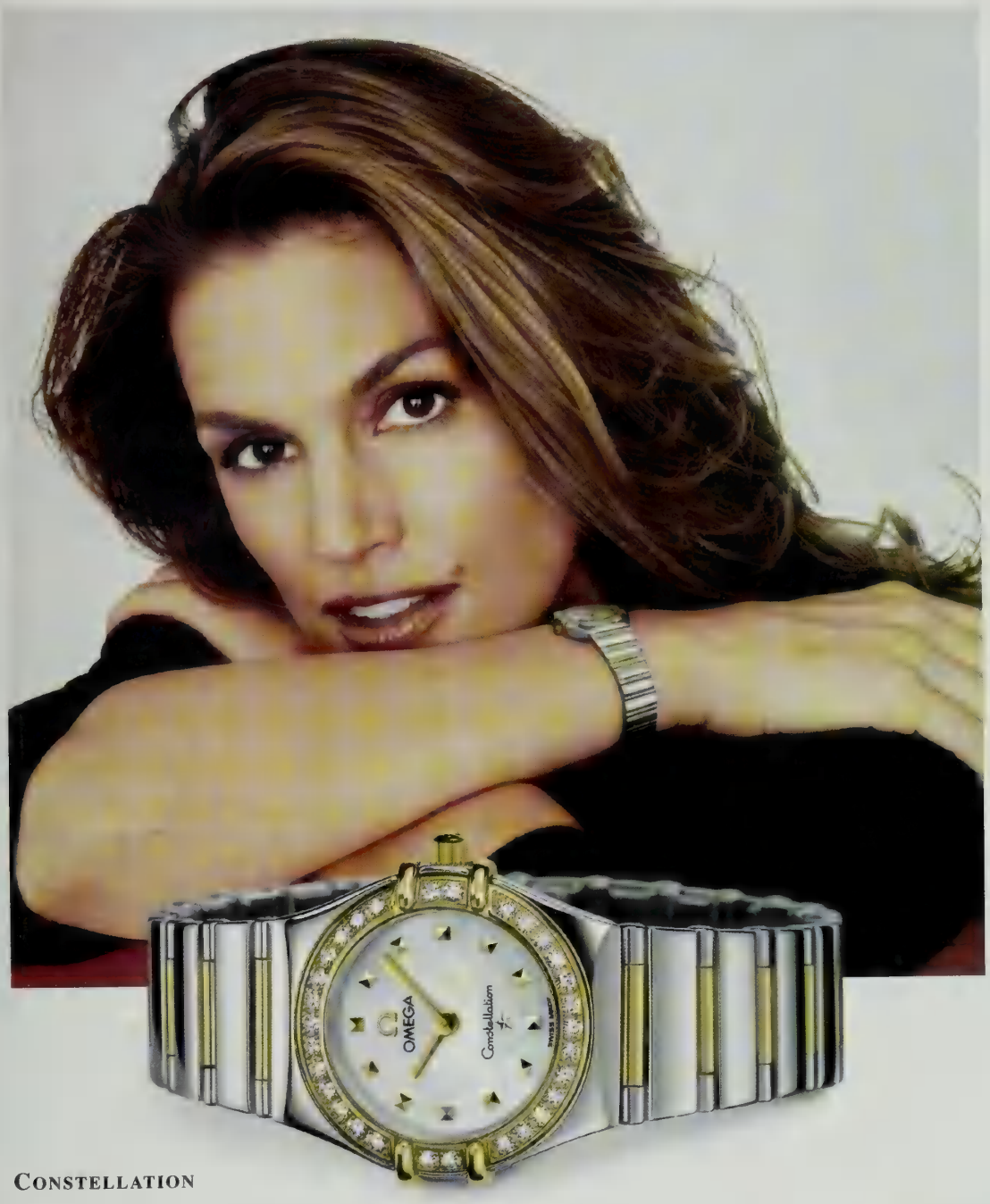
Tanya Artinian Antiques, 3633 South Dixie Highway, 561-832-2776. *Asian, European and American antiques*

Dolce, 3700 South Dixie Highway, 561-832-4550. *20th-century furniture and objects*

Erhard Danenberg Antiques, 4900 South Dixie Highway, 561-588-7288. *18th- to 20th-century furnishings and objects*

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nard Danenberg. "My favorite things in my father's gallery ended up in my room, so I started collecting when I was five," she says, adding, "There was a Foujita painting of a girl with a doll, Disney animated-film cels, a Norman Rockwell painting. Then we moved to Paris in 1975, and I soon acquired a collection of Avon bottles found at the flea market."

Erhard began with an antiques and collectibles shop in Montclair, New Jersey, called Garage Sale. "I was 30 years old, and I'd just decided that I couldn't be a rock musician anymore. I'd been collecting for years. When I was 12, I went into a shop and bought a stained-glass window for $18 that I had to pay off over time."

Looking over their empire of design stretching from the 18th to the mid-20th century, he concludes that it all "happens only because we're together. We're our own best fans."

They have thousands of others.

Back up the highway, perched on the charmingly named corner of Roseland Drive and Dixie in an earth-tone building reminiscent of saloons on western film sets, Malekan Antiques and Oriental Rugs, run by its quietly personable owner, Joseph Malekan, carries very different fare.

The store's collection of fine 1920s wrought iron grilles, lamps and tables salvaged from the '20s "Spanish Déco" mansions designed by Addison Mizner and others along Palm Beach's fabled Ocean Boulevard draws me in. Malekan's offerings of piles of fine Persian carpets, Uzbek embroideries, Isfahan ceramics and Palm Beach wrought iron, all stacked about helter-skelter, as they might be found in a Middle Eastern bazaar, make perfect sense—even his "attachment to metalwork that developed here in Florida"—when Malekan explains that his tastes spring from a love of fine craftsmanship.

"I appreciate the handwork in all of it," he says. "The metalwork is so closely related to the carpets. You take a piece of iron, and you work on it with your hands and with your imagination until you've created something beautiful—exactly the way you make an Oriental rug out of wool or silk."

Two eight-foot-long Art Déco copper panels of ocean game fish are on their way to my Florida house moments later.

My last stop is Tanya Artinian Antiques, next door. A 1950s Italian/French Riviera–style bleached-wood-and-rope end table pulls me in, and I think I've spied the quintessential Palm Beach wrought iron lamp toward the back of the tiny treasure chest of a store. I have; it turns out to be an authentic Addison Mizner lamp, circa 1925. A deal concludes, and I run across Roseland Drive to the local wizards of lamp outfitting, Heath & Company, who kindly say I can go on with my shopping at Artinian; they'll have it rewired and back to me before I've finished chatting about all the alluringly offbeat wonders of Tanya Artinian's stock.

The stretch of South Dixie Highway known as Antique Row has a sleepy, old-fashioned tropical flavor

With a degree in art history and a husband with a doctorate in French literature, Artinian has interests in the decorative arts that are all-inclusive. "There's so much to choose from, and I love all of it," she says. Surveying her artistic jumble of Chinese, French, Italian, Turkish, English and, of course, Palm Beach style, she muses, "I'm so glad I said to myself nearly nine years ago, 'I can do this.' Here I am, and it couldn't be better here on Antique Row. It's so magnificent that we all found each other and to think that you never find two points of view among us that match. It's wonderful to have everyone so different."

I agree completely.

A man from Heath & Company reappears with my Mizner lamp restored, in what seems only minutes, to its former glory—the end of a perfect day. □

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continued on page 7


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suggestive video games."



Saleen S7 $395,000

Steve Saleen, the former race-car driver who has made a name for himself transfiguring Ford Mustangs into cult items, has unveiled a new car that looks like a visitor from some far-off automotive future. The 550-horsepower Saleen S7 boasts speeds of over 200 miles per hour; everything about it, from its rococo curves to its souped-up power train, suggests a race car that has suppressed its true nature just enough to make it street legal. It's the grown-up version of every little boy's fantasy. *www.saleen.com*

Because of the intricate and time-consuming work needed to craft them, only a few dozen of the watches are likely to be made each year.



10-Day Tourbillon $240,000

It took three years for the Geneva-based Patek Philippe to perfect the 10-Day Tourbillon. It's the first manually wound timepiece with a 10-day power reserve and a built-in tourbillon—French for "whirlwind"—which automatically compensates for the effect of gravity on the watch's accuracy. A crocodile band holds an Art Déco–style platinum case, water-resistant to 82 feet, containing an 18-karat-gold dial, a second hand and a power indicator whose subtle red bar reminds the wearer to wind. *www.patek.com*

continued on page 78


"I had $23,000 worth of liposuction."



Pair of Regency Chairs

$160,000

In the world of antiques, the difference between good and great rests in the details—as evidenced by a pair of Regency giltwood armchairs offered through New York's Kentshire Galleries. The upholstered library chairs, with scrolled top rails and saber legs, represent the period's fine proportions, but the carved, ebonized owl arm supports "send them into another stratosphere," says Kentshire co-owner Robert Israel. Without those unexpected elements, the chairs "would be worth a fraction of the cost," he adds. *Kentshire Galleries: 212-673-6644*



The galley is outfitted with a range, a refrigerator and a wet bar.

Airstream by Ralph Lauren

$150,000

Memories of family road trips inspired Ralph Lauren to design the Nautical Airstream Bambi, one of four theme trailers available through the Polo Web site. The 14-foot-long, mahogany paneled interior, modeled after luxury yachts, includes a library and a sitting area, a pullout bed and a galley. Ralph Lauren accessories and fabrics in red, white and navy are mixed with nickel-plated lanterns, vintage military pieces and antiques. Sales benefit The Ralph Lauren Center for Cancer Care and Prevention. *www.polo.com*



continued on page 8



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Joaillerie Rivière 101

$258,900

Slender as a bangle, the Jaeger-LeCoultre creation exemplifies its maker's claim that "small is the new big." A pair of briolette-cut diamonds flank the watch's diminutive face, which bears only the maker's logo and a pair of leaflike blue hands. Another 41 square-cut diamonds—totaling 12 carats, give or take—are set into the 18-karat-white-gold links. The timekeeper is also available with bands crafted of white gold alone or white gold set with 140 tiny diamonds. *www.jaeger-lecoultre.com*



The 43,524-ton vessel includes a jogging track, a marina and a golf center with driving ranges and putting greens.

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The World of ResidenSea offers a unique way to travel the seas in style—with all the comforts of home. The 644-foot-long, 12-deck residential ocean liner's two- and three-bedroom apartments, and other accommodations, can be rented; the rates depend on size, season and itinerary. Guests can choose between four distinct décors, created by noted interior designers Nina Campbell, Luciano Di Pilla, Yran & Storbraaten and Juan Pablo Molyneux, who uses European furnishings in his interiors (right). *www.residensea.com*



continued on page 82

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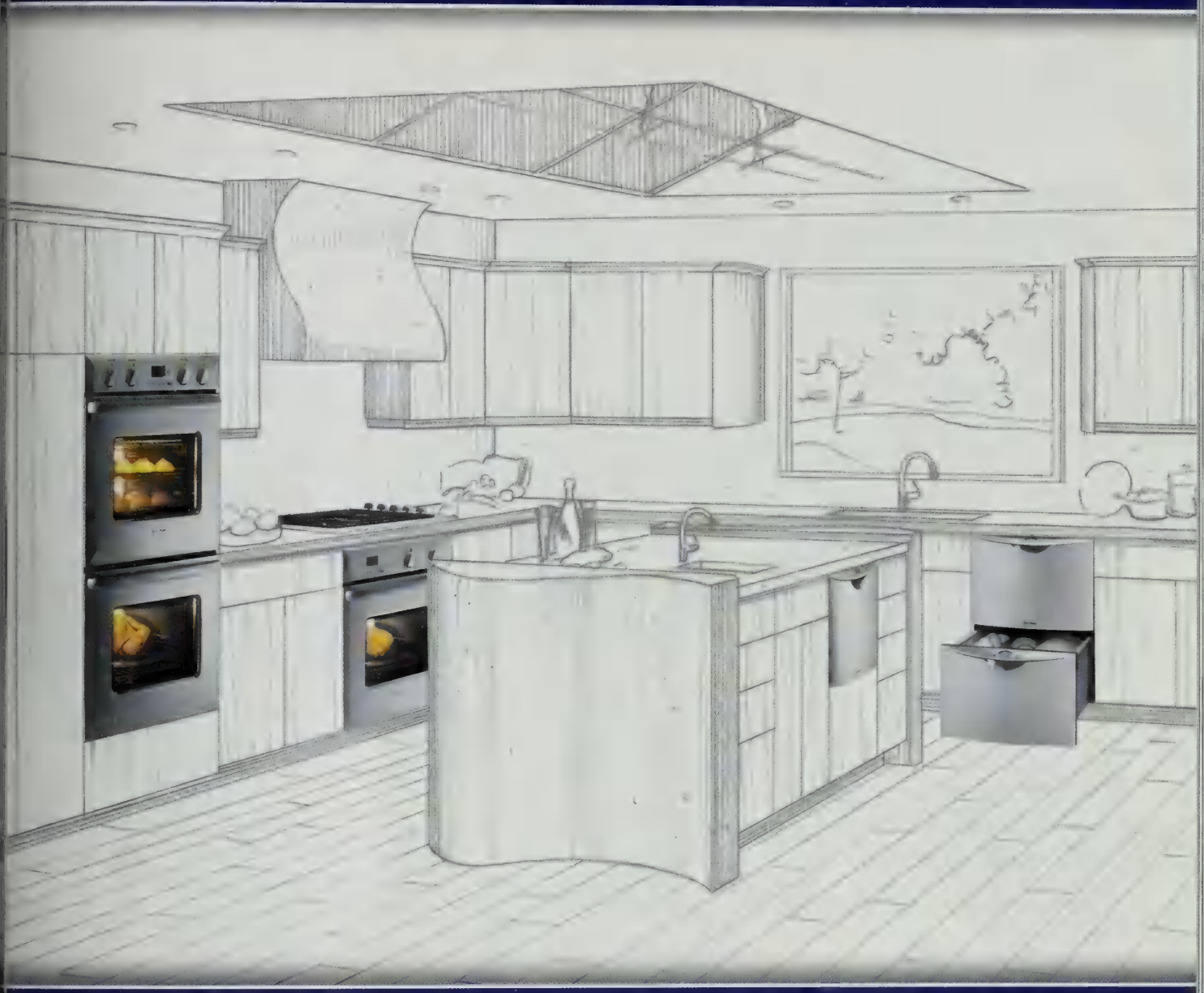


Mercedes-Benz SLR McLaren

$400,000

Who says bilateralism is dead? The Germans and the British have teamed up to bring the world the new SLR, a breathtaking update of the grand Mercedes 300SLR tradition that dominated the racing world nearly half a century ago. The panther-sleek, supercharged, 550-plus-horsepower SLR is already on sale in Europe, but Americans will have to wait until mid-2004 to make believe they're Stirling Moss, twisting across Italy at the 1955 Mille Miglia, which the SLR's predecessor won quite handily. *www.mercedes-benz.com* □

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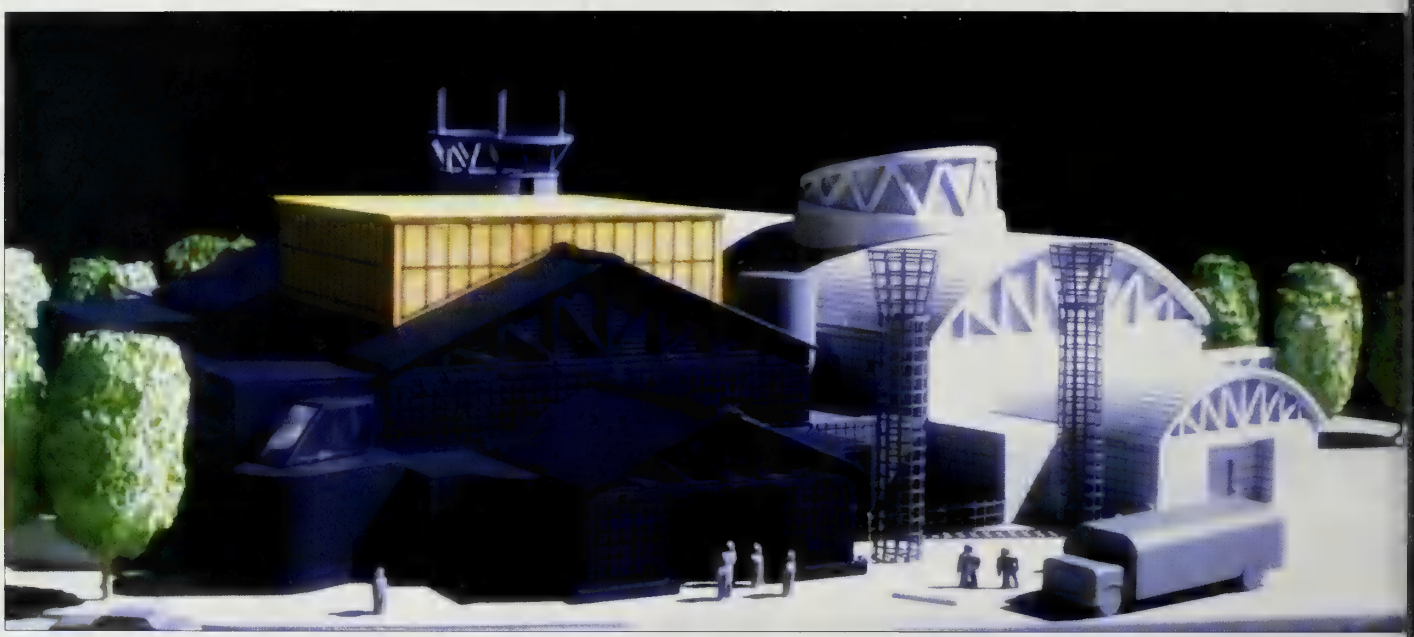
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Stanley Tigerman

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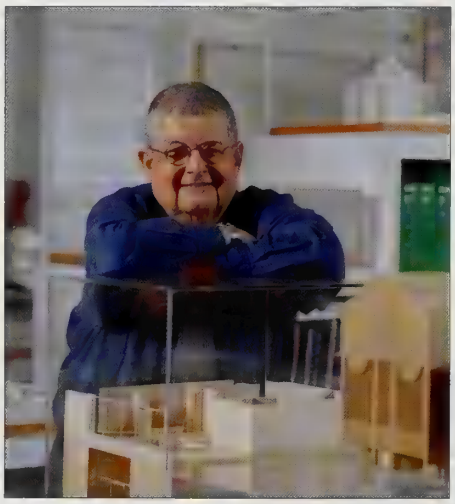


By Nicholas von Hoffman

IT WAS A NOVEL THAT TURNED STANLEY Tigerman in the direction of architecture. "When I was 12, Ayn Rand published *The Fountainhead*. I read it, and I put it down and decided to become an architect." A big best seller at the time and later a major motion picture, as they say, the novel is about an architect who, before he'd compromise his principles, would let the world tumble down around his ears.

Not that Tigerman is or ever was in thrall to Rand or her ideas. Her novels aside, Rand created a cultish school of political economy that goes by the name of objectivism. To a layperson, the gist of the objectivist creed seems to be that greed and selfishness are the virtues upon which a healthy society depends. "She was hideous in every way that comes to my mind," says Tigerman. "But the book was fabulous."

Tigerman only met Rand once, but he hasn't forgotten the occasion: "When I was in the master's program at Yale, she came and gave colloquia at the law school. I mustered up a bunch of my classmates, and we went to hear her. Afterward I made the mistake of going up to her, forgetting how much she loathed selflessness. I said, 'I'm a graduate student here, and I wanted to tell you that it was because of my reading your book when I was very young and impressionable that I decided to become an architect.' She looked me up and down in the nasty way that easterners look at the rest of the United States and said, 'So what?' I was wiped out, but that's okay. That's who she was."

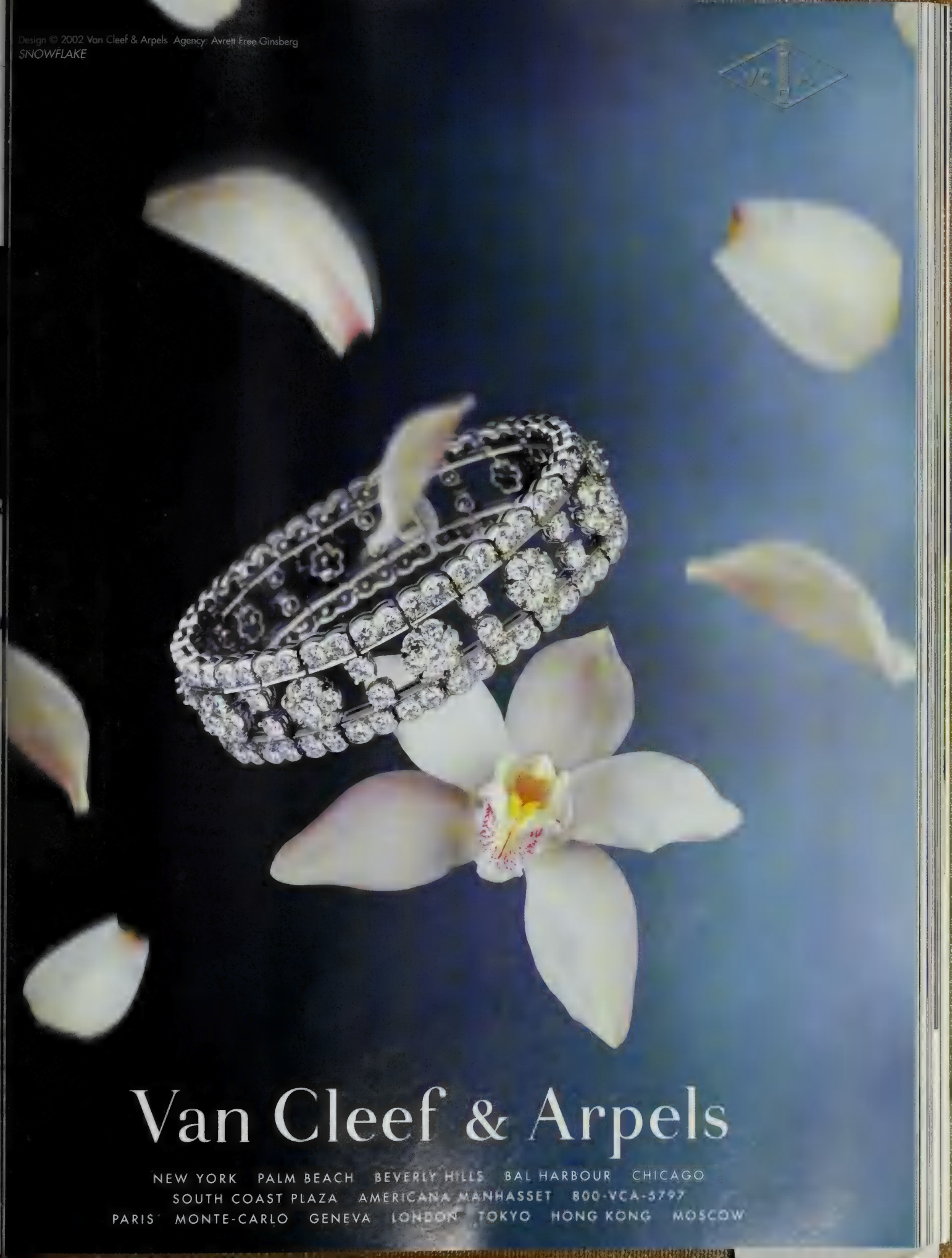


Architect Stanley Tigerman (left) has increasingly focused on social concerns and public structures. ABOVE: A model of his Holocaust Memorial Foundation in Illinois.

"Everyone accomplishes something if they come here and they stay. Chicago rewards its own."

After four years at a Chicago public high school, he says, "I went to MIT for a year and flunked out big time. Somehow the word got to me that MIT had the best school of architecture. I think probably at that time it did. And so I had decided to go there. Period. I applied to no other school. But Senn High School did not adequately train me for the rigors of MIT. I was too busy doing other things. And then there was the work.

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THE ARCHITECTURAL DIGEST GREENROOM

AT THE PRIMETIME EMMY AWARDS





The Architectural Digest Greenroom was constructed just steps from the stage of the Shrine Auditorium, where television's highest honors were awarded at the 55th Annual Primetime Emmy Awards in late September. Hermes Mallea and Carey Maloney of M(Group), pictured at left, reprised their role as designers of the space. Neoclassical antiques, contemporary photography and fabrics and wallcoverings in cool blues and shimmering silvers lent a soft airy feel to the space, which serves as the lounge for celebrity presenters during the broadcast. For design details, please see page 125.



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RIGHT: With his wife and partner, Margaret McCurry, Tigerman designed a house near Chicago whose rooms occupy distinct structures (see *Architectural Digest*, May 1992).



BELOW: Transparency and reflectivity are hallmarks of his 7,500-square-foot Metal and Glass House in Illinois, from 1974–75.





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But ultimately the work was too hard."

In due course Tigerman did prepare himself at another eastern school, Yale, but, though he has practiced all over the world, he remains preeminently a Chicago guy. For him, "Chicago is really America. New York is the mind. L.A. is the dream or the nightmare, depending on your view, but for Middle America, Chicago is the capital. It's also a bastion of Baptist fundamentalism, and so there are less than wonderful things here, but having said that, Chicago is about work. And after all these years, I really believe in work. I love people who work for a living, who don't broker things but who actually make things. Al Capone accomplished something. Everyone accomplishes something if they come here and they stay. Chicago rewards its own. If you're born here or if you come here and stay for three or four decades, they ultimately do clutch you to their collective breast. If you're born, as I was, on the wrong side of the tracks, Yale degrees notwithstanding, you live in this town long enough, you own it."

Whether or not he suffers from a Second City complex, Stanley Tigerman has more than a little disdain for New York, a place he sees as ruled by an "intellectual elite" that has scant respect for or interest in architecture. "You can tell a city by its cab drivers. Chicago cab drivers know architecture."

ABOVE: The visionary Instant City project, from 1965–66, was developed to address population growth and other urban issues.

At the same time, Chicago has the reputation of having allowed some of the most architecturally important buildings in the world to be torn down. To this Tigerman answers, "The problem of Chicago is it has a plethora of good things. When the Seagram's was first built, I came to New York, and I saw a billboard. It was a frontal elevation of the Seagram's, and it said, 'This is the only building by Mies van der

continued on page 90

A tiny camera lens* has been placed above the rear license plate of the RX 330, transmitting a full-color image to the accompanying NAV screen of whatever lies behind you as you back up – be it a bicycle, a potted plant or another car's bumper. A feature that can prove especially valuable when parallel parking. The backup camera system joins Dynamic Laser Cruise Control and a host of other technological wonders as available features in the RX. A vehicle that is a natural result of our daily pursuit of perfection. **THE RX 330**

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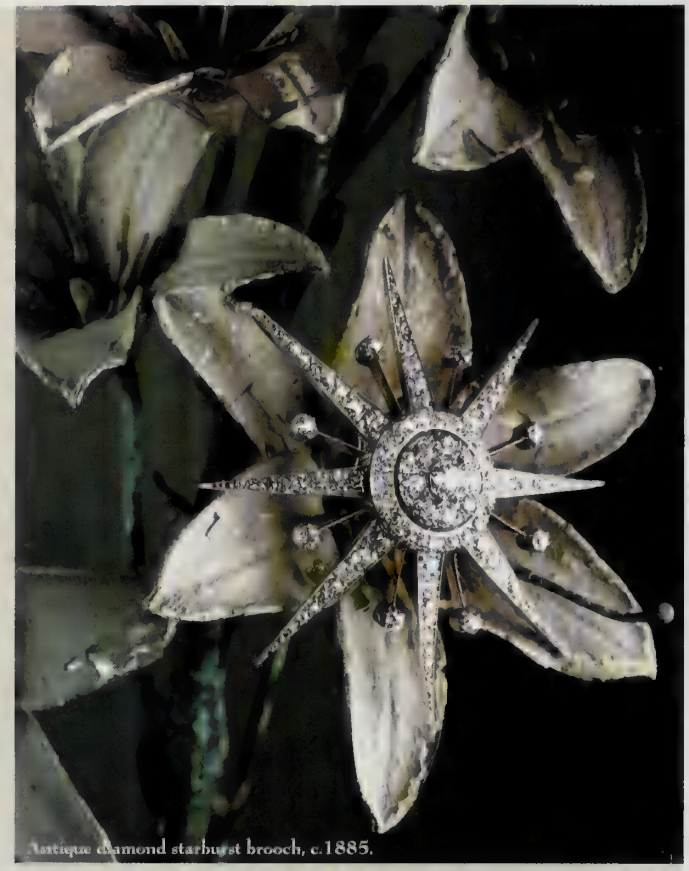


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Antique diamond starburst brooch, c.1885.

continued from page 88

Rohe in New York. Isn't it a shame? So there are 43 buildings by Mies in Chicago. There are 75 by the first Chicago School. God knows how many by Frank Lloyd Wright, around in the suburbs and so forth. So this city is very casual, cavalier, about ripping down anything. We have so much. We have Louis Sullivan. We have Frank Lloyd Wright. We have Mies."

Tigerman, who since 1982 has practiced with his wife, architect Margaret McCurry, is involved with projects of social import in the United States and overseas. One, the Chicago-based alternative design school Archeworks, which he cofounded with Eva Maddox, is concerned with helping to regenerate communities in distress. "It's a one-year postprofessional program in a postdisciplinary setting," he explains. "It's not training anybody to be anything. It's working in the context of social causes producing as good design as we are capable of for those most in need of it. There might be an architect or two. There might be an interior designer, an industrial designer, an artist, a graphic designer, a lawyer, and they work on

> "You can tell a city by its cab drivers. Chicago cab drivers know architecture."

teams on a real project for the entire academic year. We're vulnerable, and it's dangerous—kids going to tough communities and so on."

Stanley Tigerman conveys the impression of a person who will never retire, never give up the work of the world. Ask him about his future, and he tells this story: "It's like when Frank Lloyd Wright was interviewed by Hugh Downs. Hugh Downs asked him 'Mr. Wright, between us'—of course they were on television—'between us you developed the Prairie style, the corner window, the cantilever, the wing wall, the open kitchen. What's the best thing you ever did?'" And Wright without inhaling, said, 'Why, my dear Hugh, the next one, of course.' And that's my answer." □



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A CLOSE-UP ON NEW ZEALAND

Images of this land on the silver screen are enticing visitors from near and far to step into its cinematic beauty themselves



KAYAKERS ON THE RIVER, SOUTH ISLAND

EXHILARATING SPOTS, FROM NORTH TO SOUTH

By visiting some of the lush New Zealand locations that have inspired filmmakers, travelers might even imagine themselves as the star of their own epic tale. Vacation destinations with larger-than-life settings include:

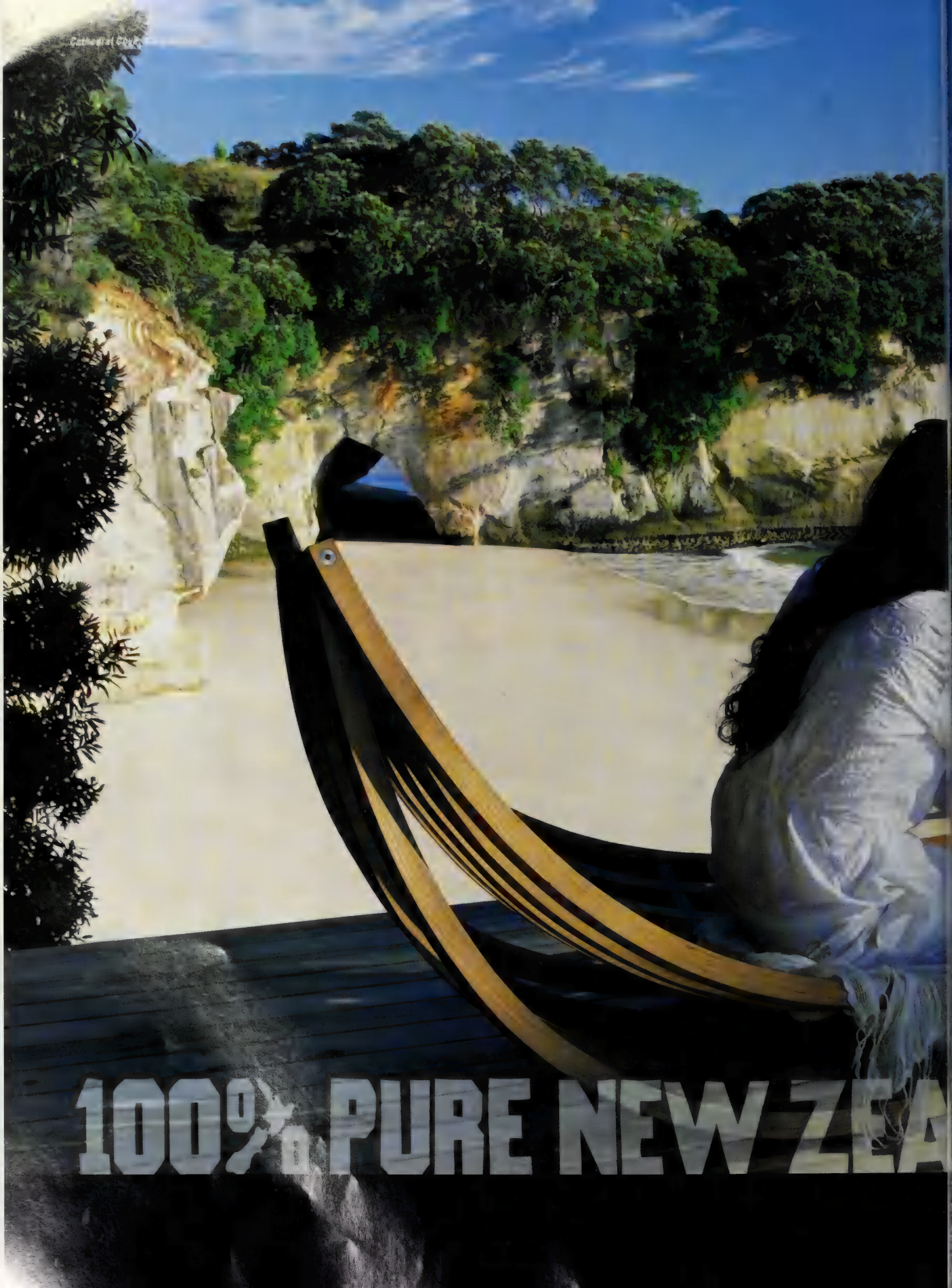
Auckland—The western beaches of this City of Sails were the setting for Jane Campion's *The Piano*. Auckland is surrounded by water and offers a panoramic view of the dormant volcano of Rangitoto Island to the east.

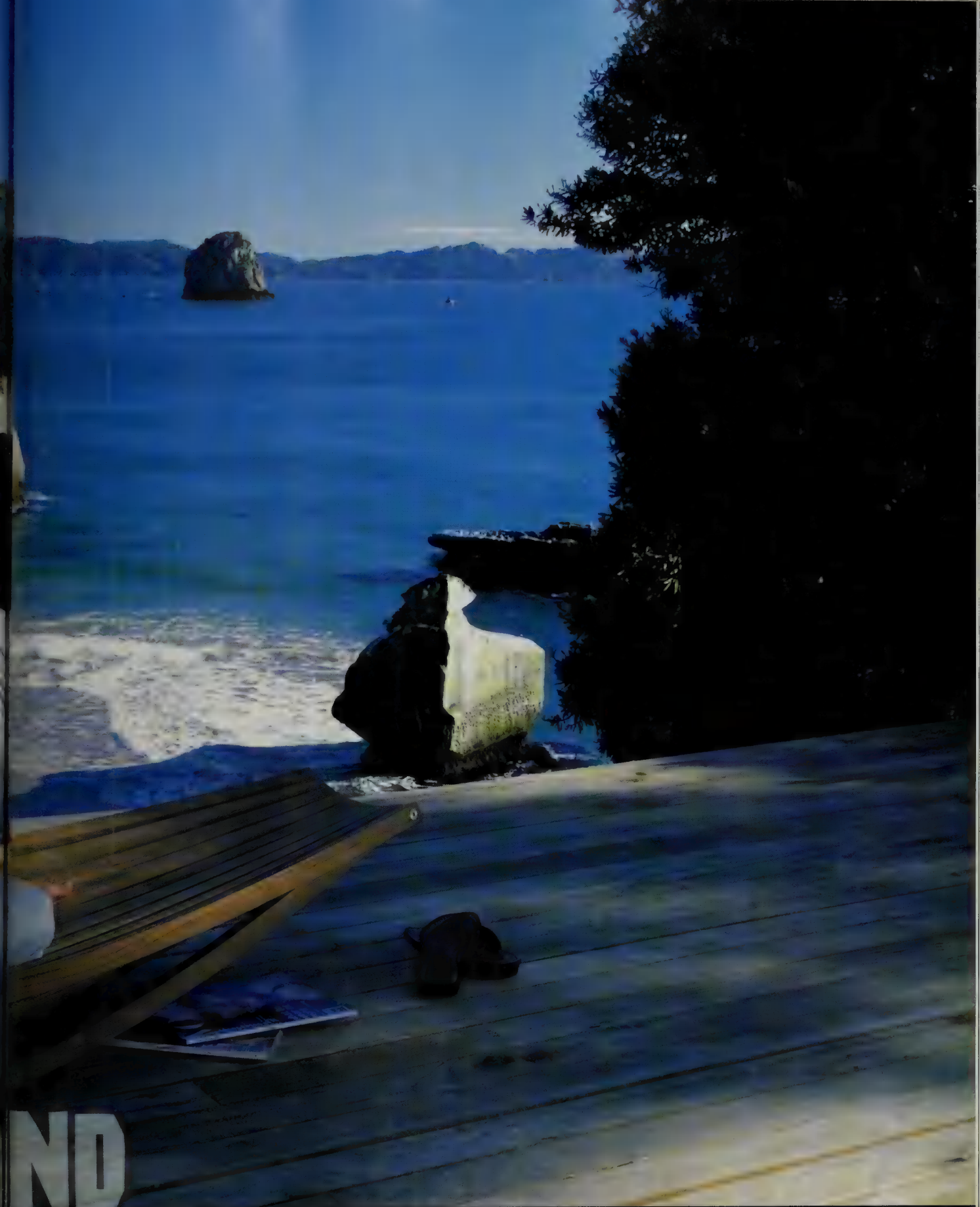
Wellington—Locally known as "Wellywood," New Zealand's capital city served as the home-away-from-home for *The Lord of the Rings* cast. Located in the North Island, the city is dominated by a large harbor and hillsides cradling homes in a gamut of architectural styles.

Christchurch—A gateway to the unspoiled mountains, river gorges, coastline and alpine

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A CLOSE-UP ON NEW ZEALAND

plains of New Zealand's South Island, this leafy city is edged by the rolling Port Hills.

Dunedin–This rustic colonial city and its nearby township of Oamaru boast a university, Victorian buildings and pristine working harbors with original stone and brick edifices reminiscent of 19th-century England or Scotland.

Queenstown–Set on Lake Wakatipu with the snow-capped Remarkables mountain range in the background, this adventure hub exists amid some of the most stunning scenery in the world.

"I can't help thinking once the world has fallen in love with the landscapes captured [on film], they'll want to come see them for themselves."

–Sir Ian McKellen, during *The Lord of the Rings* filming





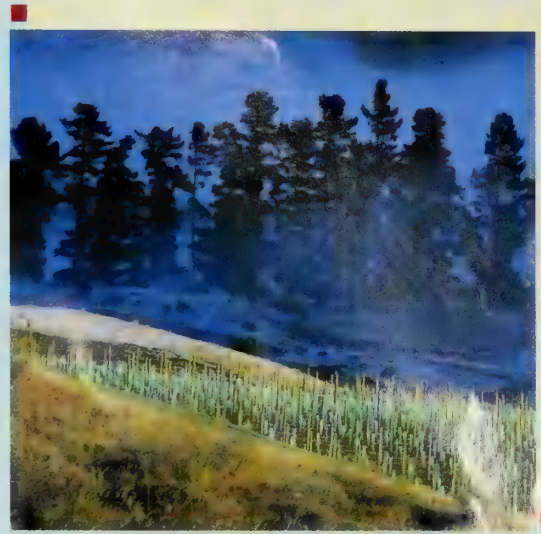




FROM LEFT: THE CITY OF DUNEDIN; SAILING NEAR AUCKLAND; GREEN-LIPPED MUSSELS; THE ELEGANT NIKAU PALM. BELOW: WINE-GROWING IN QUEENSTOWN

BRINGING MIDDLE-EARTH TO LIFE

The Lord of the Rings was filmed entirely in New Zealand over an 18-month period. The spellbinding set locations are accessible to fans, whether by car or four-wheel-drive vehicle, jetboat, kayak, helicopter or on foot. In the North Island's Matamata, one can visit the farm that doubled for Hobbiton in *The Fellowship of the Ring*. Further south, the film aficionado can navigate such *Rings* sites as Tongariro National Park (Mordor) or, in the South Island, Mt. Potts Station (Edoras) and Wanaka (Misty Mountains).



MORE SETTINGS FOR ADVENTURE

Many new projects are casting the country in a leading role. Director Christine Jeffs recently filmed in Dunedin in the South Island for the upcoming *Sylvia*, starring Gwyneth Paltrow and based on the life of American poet Sylvia Plath, author of *The Bell Jar*, and her husband, Ted Hughes.

Whale Rider, shot in the Gisborne region on the North Island's east coast, is a moving look at New Zealand's Maori culture. Visitors here can explore the first New Zealand landing place of Captain Cook, or scuba dive at Te Tapuwae O Rongokako Marine Reserve. An authentic experience is found in a *marea* "homestay," in which one lives with a local family and enjoys *kapa haka*–Maori performance arts.

Tom Cruise's latest film, *The Last Samurai*, was shot in the Taranaki region on the North Island's west coast. (In the film, Mt. Taranaki, with its 100 miles of hiking tracks, stands in for Japan's Mt. Fuji.) Travelers to this region can discover performances by the famous Patea Maori Club, or, for the undaunted, dam dropping (water sledging over a 25-foot-high dam) and tandem surfing.

THE CREATIVE SOUL OF KIWIS

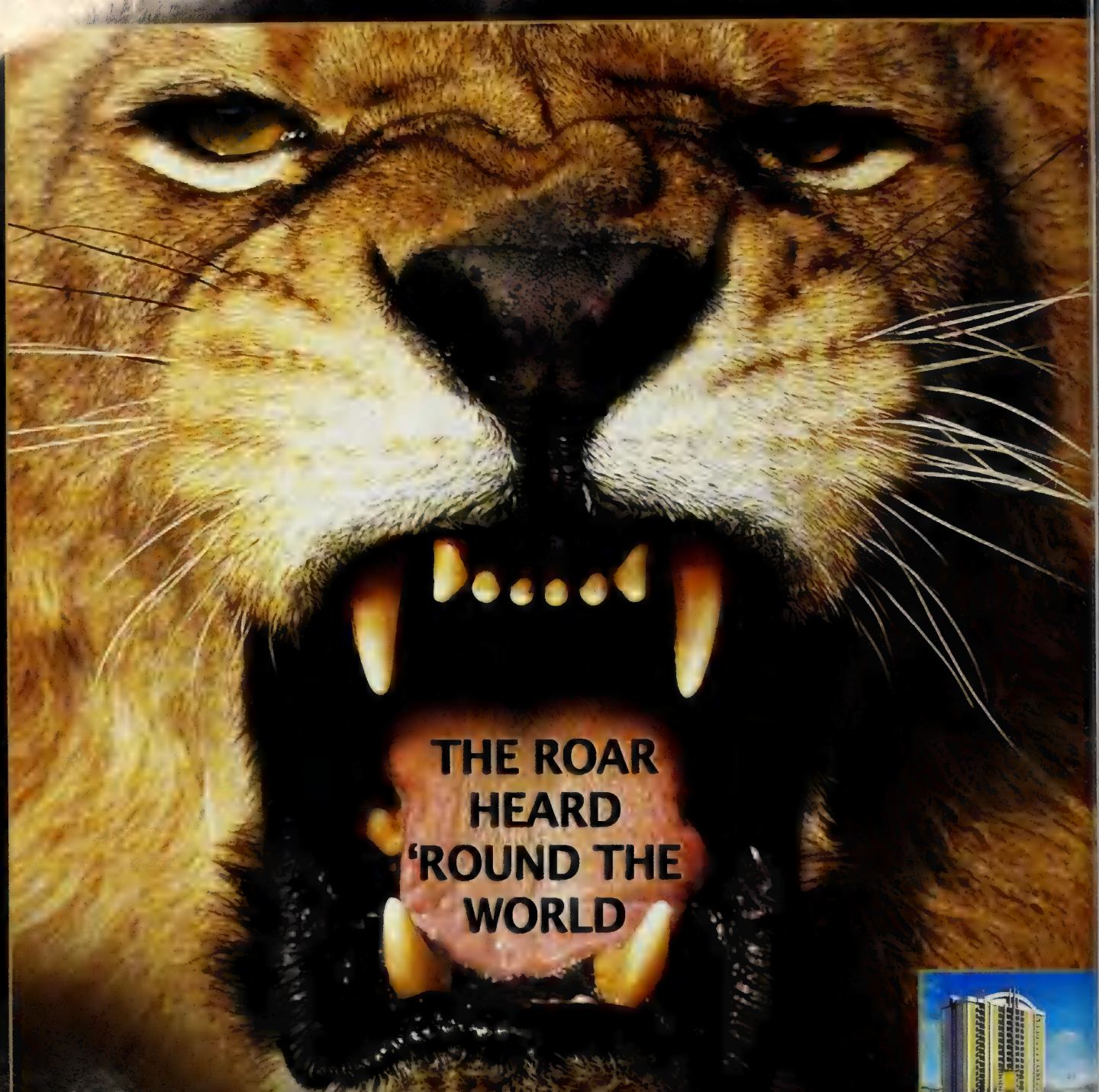
The heart of a land is in its people, and New Zealanders (a.k.a. "kiwis") have contributed memorable work in their own right. The country's homegrown film talent includes actors Russell Crowe, Sam Neill and Anna Paquin, and directors such as Jane Campion, Peter Jackson, Roger Donaldson, Andrew Adamson (*Shrek*) and the latest James Bond filmmaker, Lee Tamahori.

To be sure, kiwi ingenuity is far from limited to film. New Zealanders translate the country's cultural and natural gifts into world-class inspiration in all their endeavors–an inspiration that shines through in every aspect of this magnificent land.

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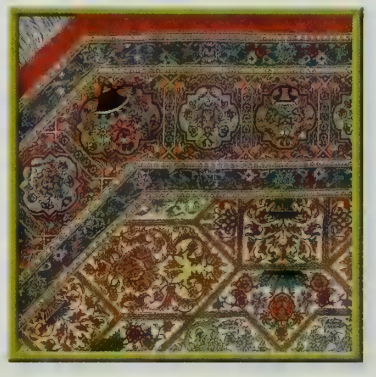
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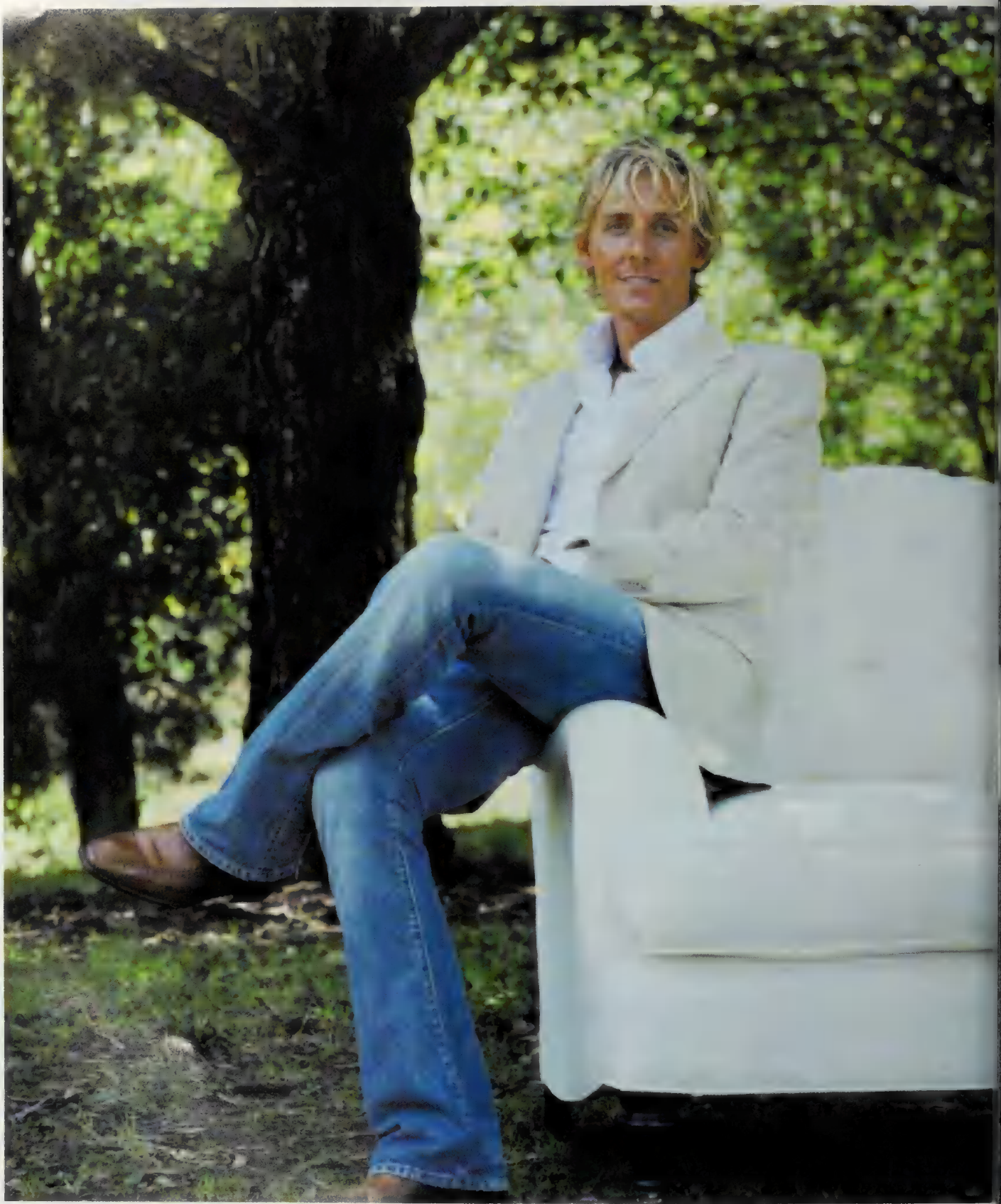
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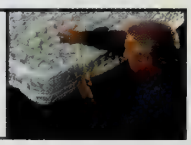
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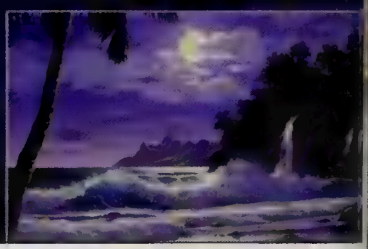
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New York Design Center

The Focus Is Clearly on Furniture at Manhattan's 200 Lex

Text by Jeffrey Simpson
Photography by
Alec Marshall



LEFT: Since 1926 the New York Design Center on Lexington Avenue has been renowned for its stellar furniture collections, which are on display in nearly 100 showrooms.

BARTON-SHARPE

BELOW: The array of reproduction American furniture includes a painted corner cupboard. Laurie Simpson made the quilt at left. The hooked rug, right, is by Polly Minick.



PROFILES

ABOVE: Pieces from the Collection Philippe Hurel, which were created by the French architect and furniture designer, stand in the entrance. The lamps are by Gary Hutton.



LIKE A SERIES OF TEST tubes in the same framework bubbling away with different chemical reactions, the arts and industries of Manhattan foment activity in adjacent locations—each strictly separate from its neighbors. The theater district is separated from the flower district, for example, by the domain of the fashionistas, while the diamond district is hard by to the east.

So it comes as no surprise that one massive yellow-brick building on the corner of Lexington and 32nd Street has, since 1926, practically constituted its own furniture district. The New York Design Center was built by a group of wholesale furniture manufacturers who had worked together since the 1890s, and today it boasts nearly 100 flourishing showrooms. The center's president, James Druckman, a descendant of one of the original owners, says, "It's never been sold, and it's always been here for the industry."

While many of the showrooms at "200 Lex" (as the building is known in design circles) now offers fabrics and rugs, furniture continues to be the signature attraction. Dennis Miller, an architect who owns Dennis Miller Associates, which represents a number of modernist and

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KRUG ET GEORGES ROUSSE



GRAND VIN DE CHAMPAGNE

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contemporary collections of furniture and fabrics, agrees with that assessment. "The design center is here for furniture buying," he says. "The customer is usually involved with clients who want furniture, and they often know exactly what they're looking for."

Miller's group of furniture designers includes Californian Ted Boerner, whose work with warm blond wood and leather he characterizes as "tactile" and "taking a domestic approach"; Peter Sandback, whose concrete-topped tables come in 35 different colors; and Hans Wegner, whose Danish modern designs have been made since 1949. Of the latter's pieces, Miller explains, "There's no difference between 'now' and 'then' if you're getting the same product from the same factory."

A very different "now," based on a very different "then," is at the Barton-Sharpe showroom, which features exquisite and meticulous reproductions of 18th- and early-19th-century American and English furniture, rugs and textiles. Co-owner Marcos Delgado-Matos designs the items and has 20 small workshops execute them. "Most reproduction companies are doing derivations but not careful re-creations," he notes. "If someone brings us an 18th-century Windsor chair, on the other hand, we will reproduce it; if someone has a Wallace Nutting reproduction of a Windsor from 1915, we'll remake it and, if needed, do appropriate modifications to adapt it to a contemporary purpose."

The emphasis on furniture at 200 Lex makes it the place Delgado-Matos wants to be. After opening his business in 1991 in SoHo, he says, "we became more oriented toward clients in the design world, and I don't know where we would have gone if this building hadn't existed."

Reproductions from the Old World are available at Côté France, the sole American showroom for the French firm Moissonnier. David Easton, Albert Hadley and Mario Buatta are among the designers who have gone there for its Louis XVI and Empire reproductions, which are fabricated from old wood in the village of Bourg-en-Bresse near Lyon. "The furniture has been made by the same family since 1885," says U.S. managing director Eileen Samet. "They're very discriminating, however. Sometimes they'll refuse to customize a piece despite the customer's request. We'll get an e-mail from France saying, 'No, it's ugly. We won't compromise.'" The graceful period-style furniture is set off by a collection of modernist lamps and accessories made in Europe.

Zoya Bograd, like her peers

continued on page 9



CÔTÉ FRANCE

LEFT: All of the Old World reproduction furniture with painted finishes is handcrafted in France by the same family of artisans that has done such meticulous work since 1885.



DENNIS MILLER

LEFT: The three Jiun Ho dining chairs, foreground, and his lounge chairs, sofa and tables, behind, are some of the contemporary furnishings offered at the showroom.



BOGRAD KIDS

RIGHT: Furniture, linens and accessories meant for and scaled for children are the company's specialties. The bunk bed and desk come from the Zoya B. Collection.

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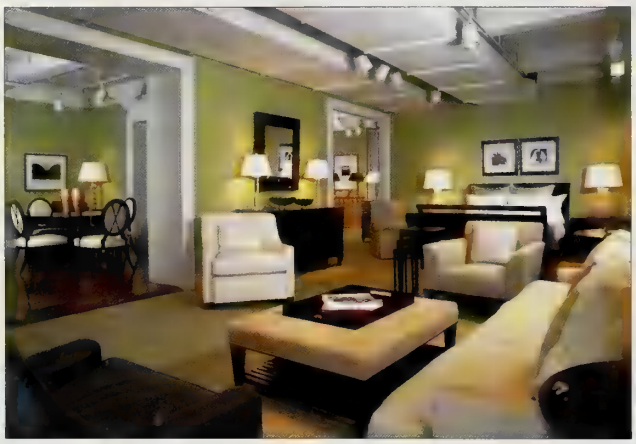
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Showrooms



BAKER KNAPP & TUBBS

ABOVE: Barbara Barry drew inspiration from the 1920s, '30s and '40s for her furniture. The selection ranges from tub chairs to a cocktail ottoman with a removable tray.

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comments that she, too, "came to the design center because this is where the furniture is." Her showroom is filled with four-poster beds, secretaries and Louis XVI–, Victorian- and Windsor-style chairs—but all at two-thirds scale. Several years ago she had a baby and couldn't find the children's furniture she wanted; the result is Bograd Kids. Along with imports from England—such as a crib from Simon Horn, and wallpapers and fabrics, including Zoffany for Children—Bograd carries her own Princess Collection, which features a four-poster bed and a secretary made out of maple in Virginia.

Baker Knapp & Tubbs, the huge national furniture company owned by Kohler, is at the opposite end of the scale from a company like Bograd in terms of size, with dozens of showrooms around the country. Showroom



LA FORGE FRANÇAISE

LEFT: The firm, which is noted for its custom hand-forged ironwork, exhibits barstools, dining tables and consoles that were fashioned by master craftsman Patrice Humbert.

manager Sandra Hansel stresses that the design center is nonetheless special. "Jim Druckman has established programs and panel discussions that make this place a destination," she says.

Baker shows its furniture in revolving exhibitions situated in several large spaces. "In the grand salon we've placed our Stately Homes Collection, which was created in 1980 with the help of Sir Humphry Wakefield and which offers reproductions of furniture found in country houses and palaces in England, Scotland, Ireland and Russia," says Hansel. Other rooms are laid out with furniture and fabrics from the collections generated with interior designers such as Barbara Barry and Thomas Pheasant, and the pieces done by Orlando Diaz-Azcuy for Baker's sister company McGuire. Despite the center's emphasis on furniture, Baker installed a fabric collection years ago, because, as Hansel remarks, "we want to keep the client in the building."

Architect Peter Marino and designer John Barman sought out the hand-forged ironwork that is the signature of La Forge Française when it moved from France to Southampton in 1988. When owner Malou Humbert opened a showroom at the design center three years ago (while keeping a shop in Southampton), her designer clients followed in search of items like fire screens and console tables with swirling patterns inspired by Art Déco masters such as Gilbert Poillerat. Humbert says that the company creates custom stair railings, balcony railings and gates, besides furniture, and that "everything is hand-forged in a real forge fire, not just bent under localized pressure."

As well as administering the building, James Druckman participates actively in another way as the longtime owner of the showroom named Profiles. "We were one of the first to bring California furniture to New York in the '80s," he recalls, "and we were the first in the United States to have the modernist furniture of the French architect Philippe Hurel."

One of the highlights of the Philippe Hurel Collection is a version in oak and leather of the ancient Greek klismos, which was used as an icon by a number of 20th-century designers. Among the showroom's California designers is the distinguished firm Berman Rosetti, which produces work that is a synthesis of West Coast modernism and an Asian heritage. The pieces are complemented by a selection of Asian antiques.

Richard Brode, manager of the Profiles showroom, is proud of the wide-ranging sources of its designs. This seems to be characteristic of the other showrooms as well. From Asian to Californian to 18th-century American style, to French iron and old wood, the test tube at 200 Lex provides a vital element for the New York design world. □

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East Hampton Expression

A Postmodern House Speaks to the Past and to the Future

Architecture by Hardy Holzman Pfeiffer Associates
Architectural and Landscape Design by Tiziana Hardy
Interior Design by Stamberg Aferiat Architecture
Text by Mildred F. Schmertz/Photography by Paul Warchol



A SMALL HOUSE ON A large property, no matter how architecturally significant, may become a knockdown when its land can be profitably sold as a suitable site for a megamansion. In the Hamptons, unfortunately, icons of the modern and early postmodern movements built in the '60s and '70s are becoming endangered. Back then it was the fashion among sophisticated clients to commission modestly scaled houses from the young mavericks of the day—Charles Gwathmey, Charles Moore and Richard Meier, among others.

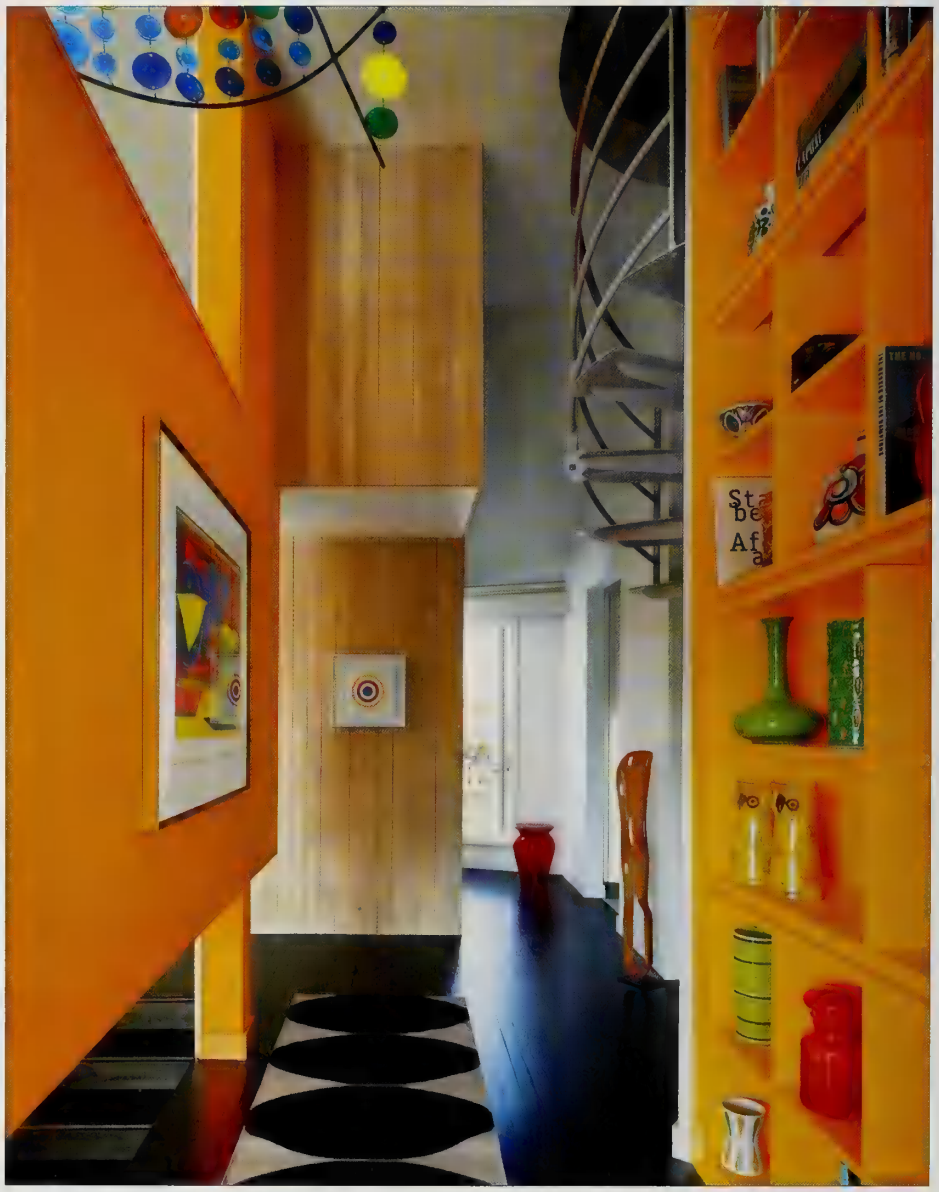
Unprotected as legal landmarks, such houses are often kept intact and well maintained by devoted patrons who willingly forgo opportunities to sell. Two such patrons are Salvatore Ranieri and his wife, Francine. Sever-

RIGHT: A postmodern Hardy Holzman Pfeiffer Associates house in East Hampton, New York, was renovated by Tiziana Hardy. ABOVE: The living room. Peter Stamberg and Paul Aferiat chose the furniture, fabrics and colors for the residence. Glant sofa fabrics.



al years ago they bought the Spaeth house in East Hampton, which was designed by Hardy Holzman Pfeiffer Associates (HHPA) and completed in 1972. It is a 2,000-square-foot, two-story central block with cedar siding and a mansard roof and two flanking second-story pavilions, each of which offers fine vistas in three directions.

Ranieri readily admits that he didn't begin as a patron. When the house came on the market, he, as the owner of the adjoining estate, purchased the land in order to keep a megamansion from being constructed that would block his splendid view across a golf course to the Atlantic. "The broker was matter-of-factly presenting the house as a knockdown," he recalls, "but as soon as I brought Francine over to see it, she said, 'You wouldn't knock that down, would you? It's such a great-looking house.'



BELOW: "We made small bedrooms feel much bigger by using low pieces of furniture in them," Stamberg points out. Over the bed is *Quartet #2* by Kenneth Noland.



We agreed that this was a house that had a tremendous amount of personality."

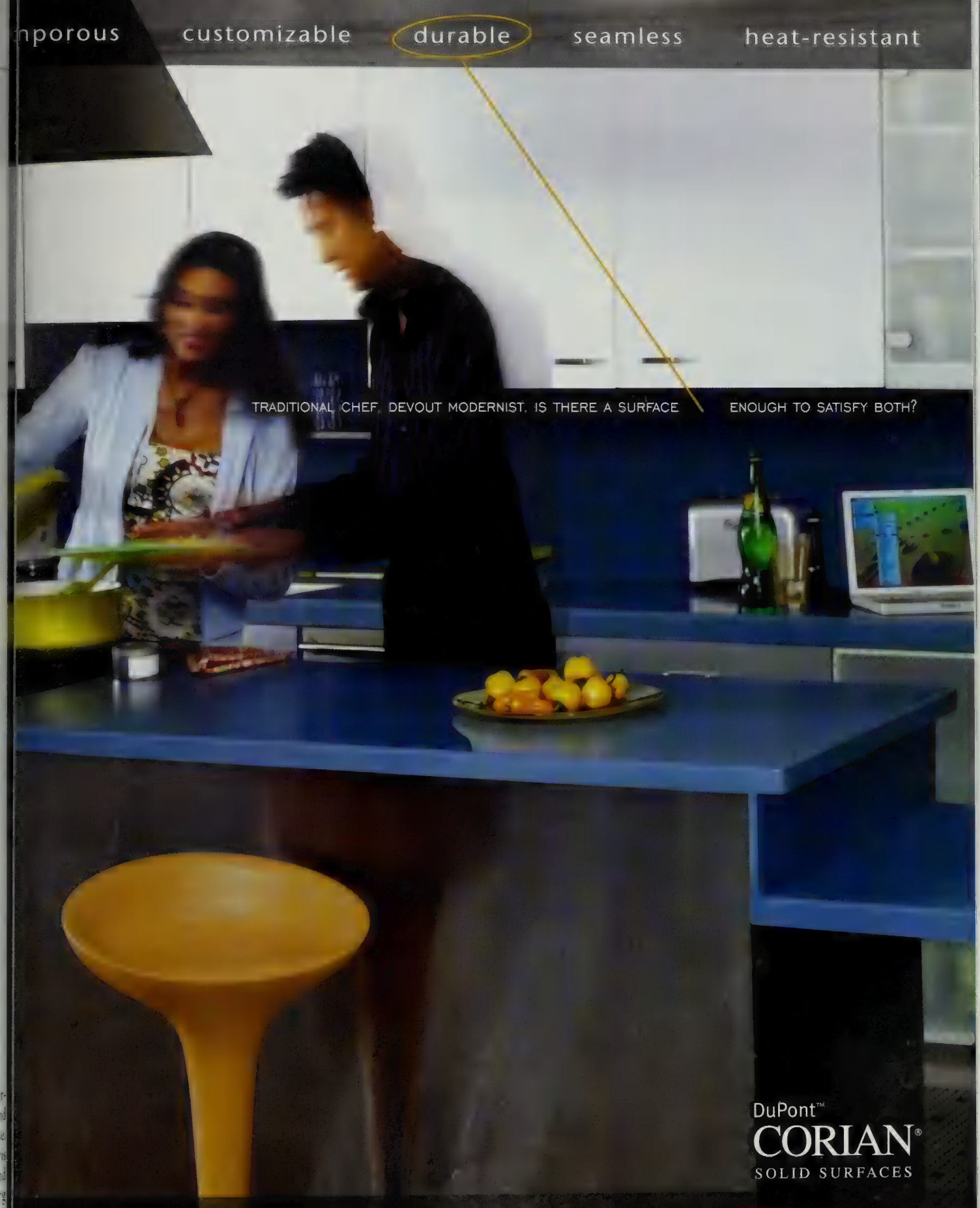
He and his wife soon found themselves in love with both the house and its landscape and decided to adapt the interior for guests and transform the grounds as an extension of their existing property. They engaged design consultant Tiziana Hardy to improve and enhance the site with extensive new plantings (done in collaboration with Thomas Muse), design a new swimming pool and its surround,

ABOVE: "The art, furniture and objects in the hall all involve circles." On the far wall is Noland's 1970 *Untitled.* Egidio Costantini created the fish mobile. ABC Carpet runner.

and do the necessary alterations, reconfigurations and renovations for the house. Subsequently, the Ranieris chose Peter Stamberg and Paul Aferiat, of Stamberg Aferiat Architecture, to select furniture, fabrics and colors

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The house is a central block with a mansard roof and two flanking pavilions, each of which offers fine vistas in three directions.

continued from page 100

and to assist them in their choice of art.

The two architects soon learned that the house embodied uncommon architectural ideas under strong design control. "When we began work on the interior," Aferiat explains, "we resolved not to add ideas but to play off those that were already there." For example, at the time HHPA designed the house, in the early '70s, the firm was doing wall cutouts in some of its other buildings, to create rooms within rooms that opened to segments of adjacent space. Two walls enclose the wide interior stair of the house, and the on bordering the living roo has the original cutouts. T ziana Hardy added cutouts t the opposite wall, which de fines the dining room. Tak en together, the cutouts c these two walls allow spac to interpenetrate from th stairwell through the dir ing and living rooms and ex tend beyond the window to glimpses of the landscap and pavilions.

Entranced by the visua excitement and power c these cutout walls, Stamber and Aferiat made them eve more compelling by thei choices of color. The wa

continued on page 10

ABOVE: A ramp from the living room leads to an outdoor raised seating pavilion, which is arranged with modern furniture. RIGHT: One of the elevated decks overlooks the Tiziana Hardy–designed pool and surround.



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Model #440

continued from page 102

facing the living room and surrounding the fireplace is a bold yellow; the one at the edge of the dining area and its hallway is a deep orange. The opposite sides of these walls are the same silvery hue as the exterior, and the exposed wood beams of the ceiling are painted a soft white. These quiet colors and finishes were chosen to enhance the impact of the bright walls in the second-floor rooms and hallways. The architects also took color cues from the landscape. Says Stamberg, "We moved from the kinds of greens outdoors to the yellows and then into the oranges."

Both the architects and the Ranieris liked the idea that the furniture and art should be, for the most part, of the same vintage as the house (except for the occasional antique or tribal work). The

> "We agreed that this house had a tremendous amount of personality."

living room has several modernist classics—among them an Eero Saarinen low table and a pair of Arne Jacobsen Swan chairs and his Egg ottoman, first produced in 1958. A contemporary settee, part of the Salsa line designed by Stamberg and Aferiat, fits in well with the period pieces.

Art is everywhere. Among the most prominently placed works are those by David Hockney, James Rosenquist, Roy Lichtenstein, Kenneth Noland and Sam Francis. A fish mobile by Egidio Costantini is suspended in a cutout over the first-floor hall.

Today the Spaeth house has been transformed to serve guests in the most comfortable yet sophisticated way. It didn't need much reinvention, however, because from the beginning it was a well-sited and well-conceived house. And, at least for the time being, it is not endangered. "Brokers still come around to suggest that the house be torn down and a megamansion be built in its place," Salvatore Ranieri reports, "but I say I'm not selling." □



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A History in Dolls

From *Bébés* to Barbies, Playthings Prove a Serious Reflection of Their Times

Text by Jeffrey Simpson/Photography by Anthony Cuñha





ABOVE: *Nina Ballerina*, Madame Alexander, 1948. Hard resin plastic; 14". The doll was inspired by George Balanchine's ballets. Lia Sargent, Roslyn Estates, New York.

RIGHT: *Pachtuwa-Chta*, Rhonda Holy Bear, 2003. Cotton; 27". *Addih-Hiddisch*, Rhonda Holy Bear, 2003. Cotton; 26". Sherwoods Spirit of America Gallery, Santa Fe.

ONE THING THAT EVeryone knows about the mysterious activities that make up children's play is that they mirror life in the grown-up world. Boys and girls learn about driving real cars and trucks from toy cars and trucks, Lego leads to an understanding of how buildings are put together, and dolls from the past, therefore, "are little time capsules," says Lia Sargent, one of the nation's premier dealers in Madame Alexander dolls.

Los Angeles doll dealer Mary Ann Spinelli echoes this thought. "The world of dolls is much more than just dolls—

continued on page 110



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RIGHT: *English Doll*, circa 1730. Wood; 18". An embroidered linen robe and a Spitalfields silk skirt compose the original costume. Ann Pruett-Phillips, Glendale, California.

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for adults, it's a world of history. Dolls made during World War I wear soldier or nurse uniforms of the time, and lady dolls made during the 1850s are plump because that was the fashion ideal then."

Ann Pruett-Phillips, of Glendale, California, whose collection ranges from an English wooden doll made in about 1730 to dolls from the late 19th century, explains that with European dolls, the 18th century is the earliest period that can be accurately identified. Her English wooden doll is particularly rare—she has it priced at $30,000—because the whole body is carved to reflect the shape of a real human being. Regarding the original clothing of Spitalfields silk and hand-embroidered linen, Pruett-Phillips explodes the fondly held misconception that there were 18th-century "fashion dolls" that were made specifically to be sent from London and Paris to the provinces and the colonies to show what the latest styles were. "There were curiosities known as court dolls that were exchanged between aristocratic lovers, and in the mid–19th century there were 'milliners' dolls' that dressmakers would bedeck with new textiles or fashions to show in their shops, but it's hard to pin down records of an actual traveling fashion doll. This 18th-century lady would have been made for a well-to-do child to very carefully take out of a box and look at and then put back."

Spinelli notes that the European dolls made in the late 19th century through the early 1900s depicted grown-up

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BELOW: *Kachina Doll*, Zuni, circa 1920. Cottonwood; 12½". David Cook, Denver. *Plains Indian Doll*, Shoshone or Ute, circa 1870–80. Cloth; 17". Brant Mackley Gallery, Hummelstown, Pennsylvania. *Sio Hemis*, Hopi, circa 1930. Cottonwood; 13½". Morning Star Gallery, Santa Fe.



ABOVE: *Barbie*, Mattel Toys, circa 1959–60. Vinyl; 11½". This version has "a softer, American teen look," explains Kitty Stuart. Kitty's Collectables, Scottsdale, Arizona.

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continued from page 110

ladies of fashion and to that extent were fashion dolls. "A doll like this was called a fashion or lady doll or, in France, *une poupée*. It was usually sold wearing just a chemise, and a dressmaker might make clothes for it to advertise the latest styles, or it might just have clothes made by a mother and be intended for play."

Spinelli's French fashion doll, which she has priced at $2,800, was made in Paris in about 1870 by François Gaultier. Its bisque head sits on a swivel neck, which was a recent innovation. Around this time, dolls depicting infants, known as *bébés*, began to appear, and both kinds of dolls were produced in enormous quantities by French firms such as Jumeau and Bru, as well as Gaultier, and German firms such as Armand Marseilles, Kestner, Simon Halbig and Heubach.

Dolls are found in nearly every culture of the world, and their purpose seems to have always been roughly the same. So it is not surprising



that Brant Mackley, owner of the Brant Mackley Gallery in Hummelstown, Pennsylvania, says about his Native American Plains doll, which has an attached cradleboard, "This was meant to help girls learn mothering skills."

Mackley, who has dolls from many Native American cultures, says that the doll with the cradleboard, which dates from the 1870s, would have come from the Ute or Shoshone tribe, which had less contact with white Americans than did tribes such as the Sioux and the Cheyenne. He can tell that the tribe had some contact with white traders, because glass beads and muslin are used in its clothes. "Dolls that are made by tribes with no contact would have used quills for decoration," he says, "but this doll is definitely early, because there is no evidence of assimilation, such as a European-style vest."



Sherwoods Spirit of America Gallery in Santa Fe has ta contemporary dolls in Plain dress that would have bee worn by Native Americans

continued on page 11

FAR LEFT: ***The Lawyers*** **German, circa 1920. Bisque porcelain; 3". Often satirical, Kewpi dolls were first create by illustrator Rose O' Neill. Janet Banneck, Danville, California.**

LEFT: ***French Fashion Doll*****, François Gaultier circa 1870. Kid leathe and bisque porcelain; 10½". The doll wears a walking dress. Mary Ann Spinelli, Sherma Oaks, California.**

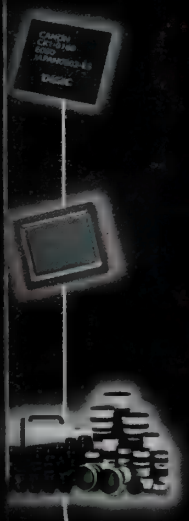
Raggedy Ann and Andy were popular because they looked like dolls rather than simulated people.



Raggedy Ann **and** ***Rag gedy Andy*****, Georgene Novelties, circa 1938 44. Cotton; 19". Sho button eyes adorn an example of the siblin pair. Andrew Tabbat. San Francisco.**

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the Upper Missouri River Valley between 1830 and 1840. Handmade by Rhonda Holy Bear, the figures are similar to ones in paintings done at the time by travelers George Catlin and Karl Bodmer. One of the dolls shows the transitional style that developed after the first contact with white Americans: His peace pipe, moccasins and leggings are beaded, but the central medallion on his tunic is made of quills.

The Holy Bear dolls, which sell for $8,500 and $9,500, are somewhat different from the others in that they were made in recent years specifically for adults to collect and display; but at the same time, the accuracy of the dress is exact, and the dolls have a definite instructional intent. Several of the Holy Bear dolls are in the permanent collection of the Smithsonian Institution.

Among Mackley's broad collection of Native American dolls there are many kachinas, which are small dolls made by the Pueblo tribes of the Southwest to stand for the hundreds of spirit beings that control the forces of nature and, thus, agricultural and daily life for these tribes. "The kachina dolls," he says, "no matter how recently they might be made, are expressions of a prehistoric religious faith; and therefore, more than any other dolls, they come from the 'precontact' world." Kachinas, because of their forms, can be of interest as primitive art, Mackley says, and so their prices can have a tremendous range: from $500 to $200,000.

Vanessa Hernandez of the Morning Star Gallery explains that the dolls represent kachina dancers and that their primary function "is to serve as an educational aid to Hopi children." She adds, "Their artistic merit as sculptural forms is evident; as cultural icons, their spiritual voices are inherent." Despite endorsing Mackley's assessment of the kachinas as sculpture, she revises his price range, to $5,000 to $50,000. David McCullough, of the David Cook Fine American Art Gallery in Denver, who is showing a kachina doll from the Zuni tribe, reins the prices in to an even more modest scale: between $1,000 and $30,000.

Around 1919, at about the same time that the Southwest began to be invaded by tourists from the East whose curiosity about Native American life led to the collecting of kachinas, there sprung up in mainstream culture two families of dolls that expressed white American values nearly as deep-seated as the kachina worship: the Kewpie doll and Raggedy Ann and Raggedy Andy.

Kewpies, cherubic nude babies with unsettlingly knowing expressions on their faces, grew out of the tradition of the French *bébé*, but the secret of their appeal seems to have been showing these wide-eyed putti satirically engaged in adult concerns. A pair belonging to collector Janet Banneck are called The Lawyers, and they do a fine job of both distilling the essence of that esoteric profession and cutting it down to size.

Kewpies were created by an illustrator for the humor magazine *Puck* named Rose O'Neill, who in 1912 figured out that the coyly sophisticated babies she had been drawing as cartoons for *Woman's Home Companion* could be manufactured as dolls and that the cartoons would serve as a marketing tool. A Kewpie craze erupted, according to Banneck, and they were used as place card holders and party favors in addition to serving as children's toys. The Kewpies that are most valuable to collectors today were made in Germany just before World War I, with bisque heads, glass eyes and composition bodies; after the war, celluloid Kewpies were made for use as carnival favors. Composition Kewpies continued to be made into the late 1940s, but collectors focus on Kewpies made before 1940.

"The kachina dolls are expressions of a prehistoric religious faith," Brant Mackley points out.

If the appeal of the Kewpies was that they seemed almost like real babies but did impossibly adult things, Raggedy Ann and Raggedy Andy were popular, according to collector and author Andrew Tabbat (*The Collector's World of Raggedy Ann and Andy, Volumes One and Two*), because they looked like dolls rather than simulated people, while their concerns—finding kittens in the barn, pushing candy out the window to a poor child—were very real indeed.

Raggedy Ann was launched in 1915 by illustrator Johnny Gruelle. A book of her adventures was released in 1918, and the Raggedy Andy stories followed in 1920. The dolls have never been out of production since. With their candy hearts that say "I love you" and their painted-on smiles, the dolls are eternal optimists. They buoyed the spirits of Depression America; they were the number-one American toy during World War II; and Caroline Kennedy as a toddler was obsessed with Raggedy Ann.

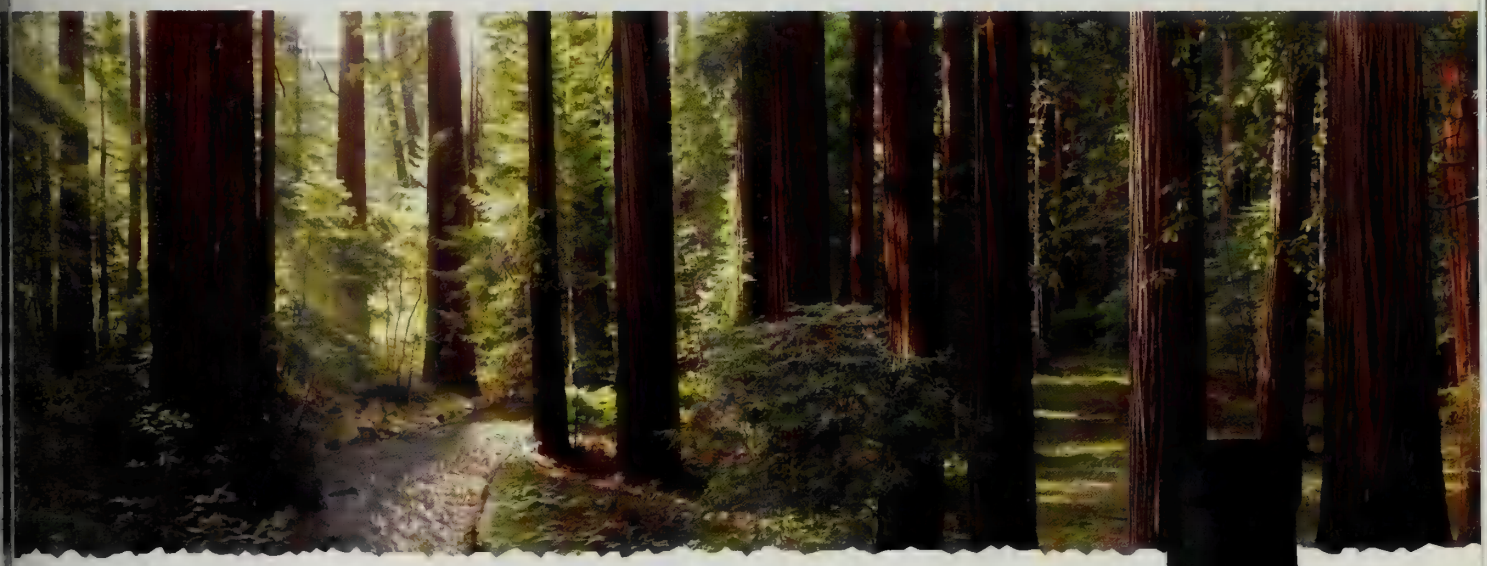
Tabbat says that it is not always the earliest Raggedys that are the most valuable to collectors. While dolls made in the first 15 years of production can sell for between $800 and $2,500, a rare one signed by Gruelle and made by The Exposition Doll & Toy Manufacturing Company, which was licensed in 1935, fetched $8,000.

With two postwar passions being consumerism and personal image, the iconic dolls of the period naturally reflected them. Beatrice Alexander Behrman, who was born to poor Russian immigrants in Brooklyn in 1895, had a stepfather who opened a doll hospital and early on she determined two things: that she would live like the carriage trade children who brought their dolls to the hospital, and that she would find a way to make unbreakable dolls. In 1923 she opened her own doll company, becoming "Madame Alexander" in the process. She got her big break in 1934 when she became the sole licensee to make Dionne quintuplet dolls, representing the Canadian babies who had become an early media event.

According to collector and author Lia Sargent (*Madame Alexander Dolls: An American Legend*), "the most valuable, most beautiful and most collectible" dolls are those made between 1948 and 1959, after Madame Alexander had collaborated with DuPont to create a nearly unbreakable hard resin plastic. Openly modeling her dolls on the figures in public events that interested her, Madame Alexander made a Scarlett O'Hara

continued on page 11

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For Collectors

continued from page 114

doll in 1936 ("She identified with Scarlett," says Sargent, "as an ambitious woman who liked fine things"); she made a Nina Ballerina doll in 1948 after seeing a Balanchine ballet and a Metropolitan Museum exhibition of the dance paintings of Degas ("She hoped to inspire children toward the higher themes of culture"); and she made a complete set of dolls showing the coronation of Queen Elizabeth in 1953.

A new 21-inch Madame Alexander doll sold for the unimaginable sum of $75 in 1950, when a schoolteacher's salary was about $200 a month. Today dolls from the vintage period of 1948–59 sell for between $700 and $25,000, with the Nina Ballerina doll priced at $1,800.

From the 1950s innocence of a Madame Alexander doll, who, even if she dressed like Queen Elizabeth, had the face and body of a little girl, it was a big leap to Barbie, who appeared at the Toy Fair in 1959 with the voluptuous body of a grown woman. Created by Ruth Handler, the cofounder of Mattel Toys, Barbie went through four incarnations in her first few years before becoming the blond, blue-eyed bombshell with the luscious pink skin we remember today.

Barbie collector Kitty Stuart says that the "golden age of Barbie" was from 1959 to 1972 and that the doll "always reflected what went on in the culture around her." Stuart objects to the feminist disparagement of Barbie as an airheaded girlie toy, noting that Barbie ran for president and serves as "an excellent role model." Some of Barbie's attention, however, might have been taken away from campaigning by her 930 outfits and the cars, houses and boats, all of which are collectibles today in their own right. A vintage Barbie with the original box will sell for $2,500, while one from the first experimental period of production can bring as much as $10,000.

Barbie has subtly altered over the years, like all of us—her waist has thickened, for instance, which is comforting to know—but she remains so popular that two Barbies are sold every second somewhere in the world, says Stuart. Despite her contemporary appeal, a big part of Barbie's enduring popularity is surely the fact that, like all dolls from all cultures, she is "a little time capsule." □

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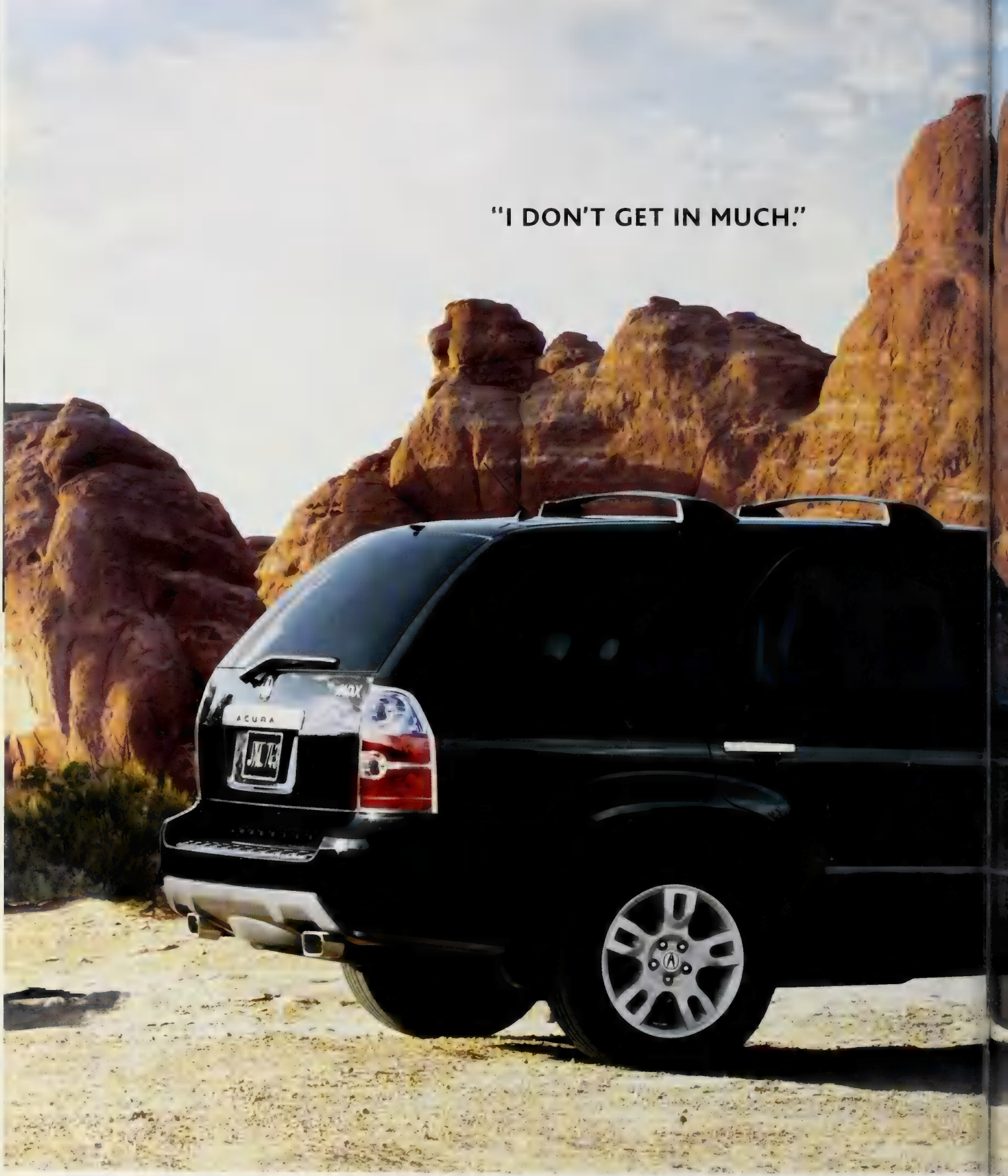
In the 1970s designer Oliver Messel remodeled an 18th-century structure that had once been the main house on a sugar plantation on Barbados. The four-bedroom coral-stone house, named Fustic House, is embellished with Messel's trademark elements—cement floors made to resemble tiles, slender Greek columns and broad, low arches. There are numerous balconies and outdoor dining areas (above right), as well as a two-bedroom guesthouse that was added by the present owner in 1999 (*AD*, August 2002). A lagoonlike pool and a duck pond complete the more than nine-acre grounds, which were redesigned by landscape architect Todd Longstaffe-Gowan. $7.95 million. *Call 246-422-2618.*



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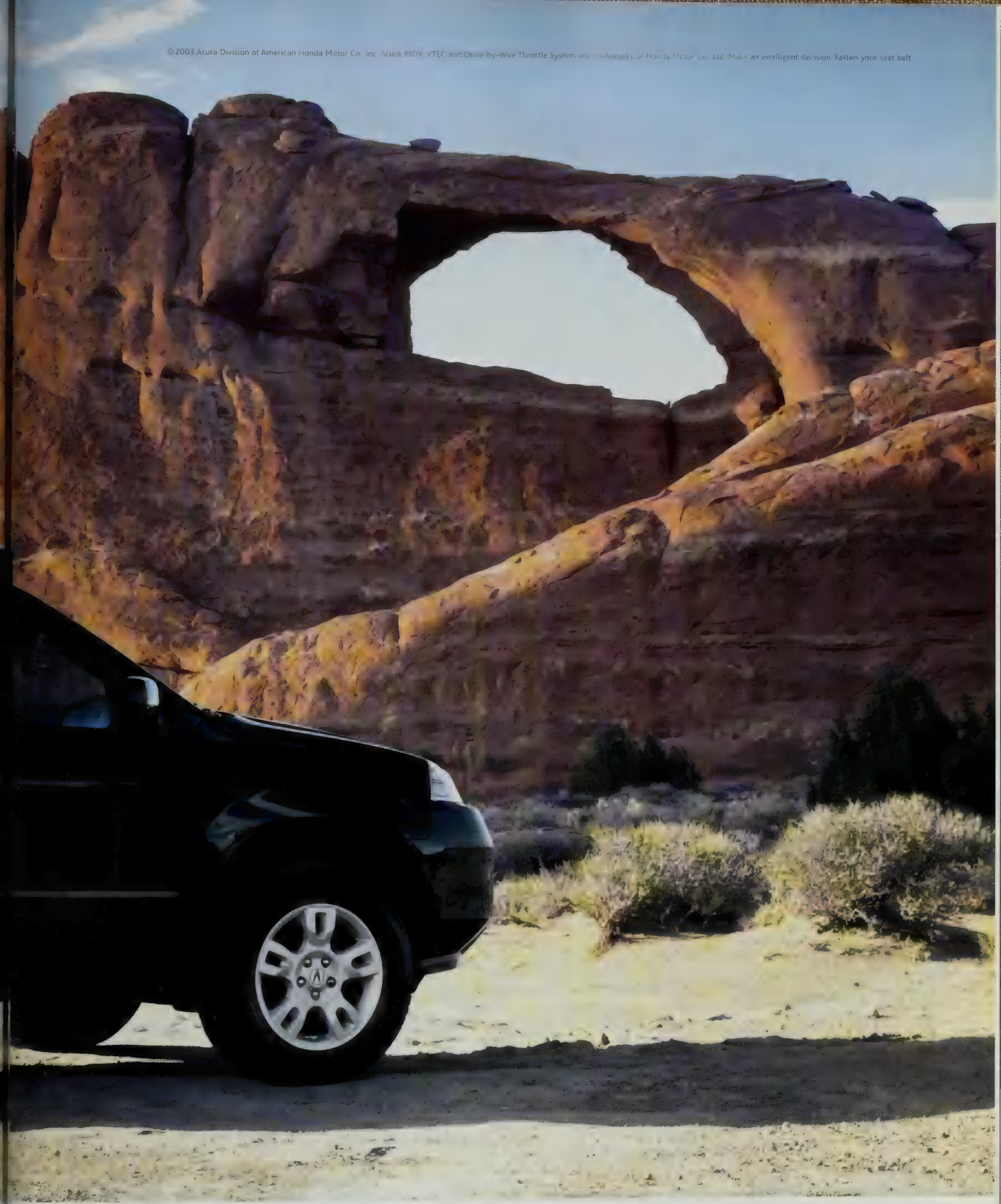
A 6,500-square-foot house is nestled on three acres in Jackson Hole, Wyoming. The five-bedroom, two-story residence faces two trout-stocked ponds that are home to wild geese and ducks. In one of the two living rooms, two floor-to-ceiling windows look out to Lake Creek and the Teton Range. Beam ceilings, stone fireplaces and hardwood floors characterize the interiors. Each floor has a master suite with a fireplace and a limestone bath. Upstairs, another suite comprises a bedroom, a living area and a kitchenette. Furnishings are included in the sale. $7.995 million. *Call 307-739-8135.*

continued on page 122



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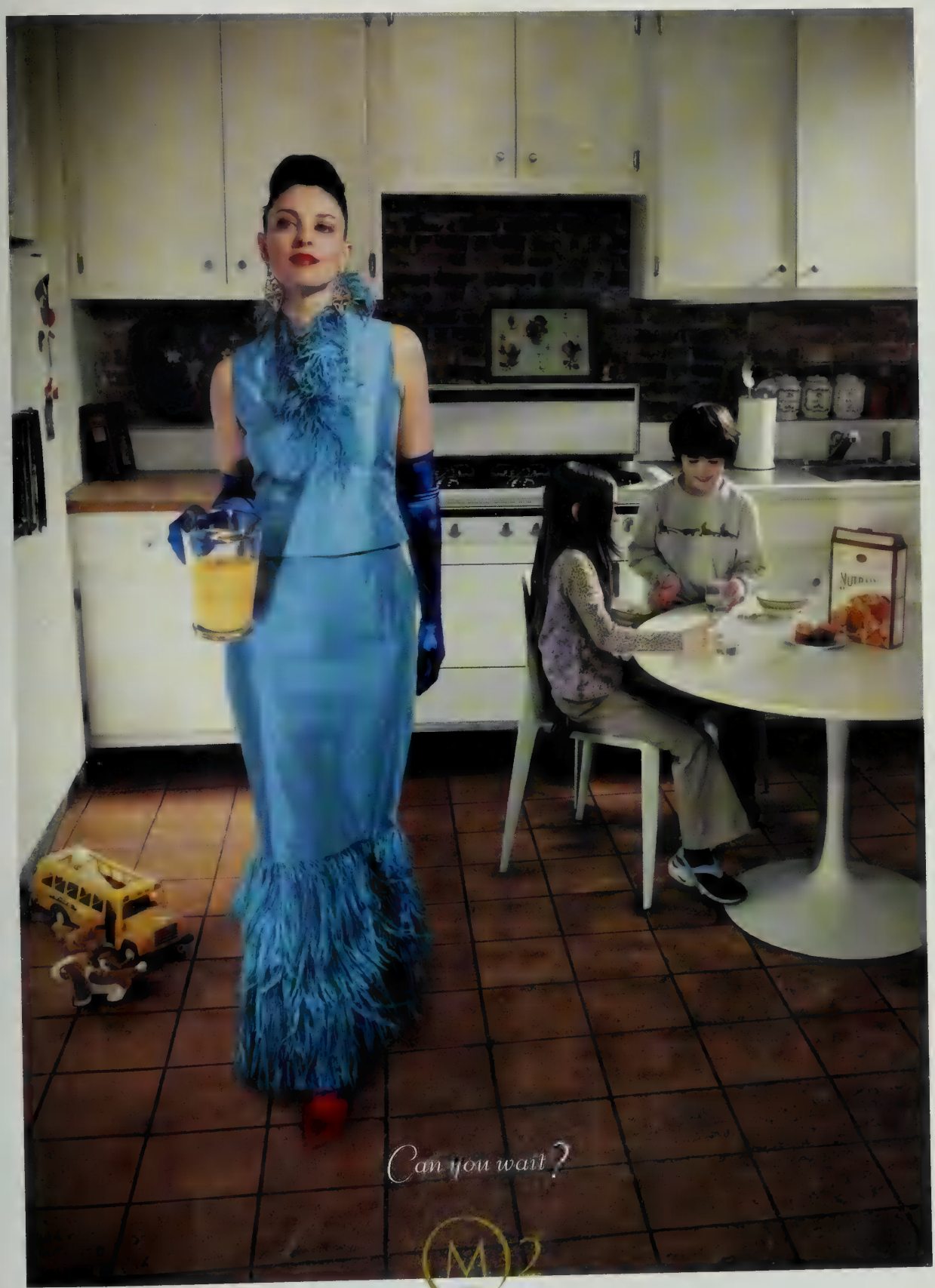
Architect Milton Klein and interior designers Geoffrey Bradfield and Jay Spectre collaborated on a country house in Westchester County, New York, for Robin Roberts, the late owner and founder of the fabric company Clarence House (*AD*, December 1991). The 3,600-square-foot main residence is a series of cubiform pavilions spanning a pond and surrounded by almost 22 acres of orchards, woods and rock outcroppings. Roberts and landscape architect Armand Benedek worked together to transform what was, in Roberts's words, "basically a swamp" (*AD*, April 1986). The master suite occupies the entire second floor and features floor-to-ceiling windows that frame the verdant landscape outside (above). The dining room has macassar ebony walls and a gold-leaf ceiling and overlooks a waterfall, and the library is paneled in zebrawood. Outbuildings include a two-bedroom cottage. $16 million. *Call 914-234-9261.*



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continued on page 126


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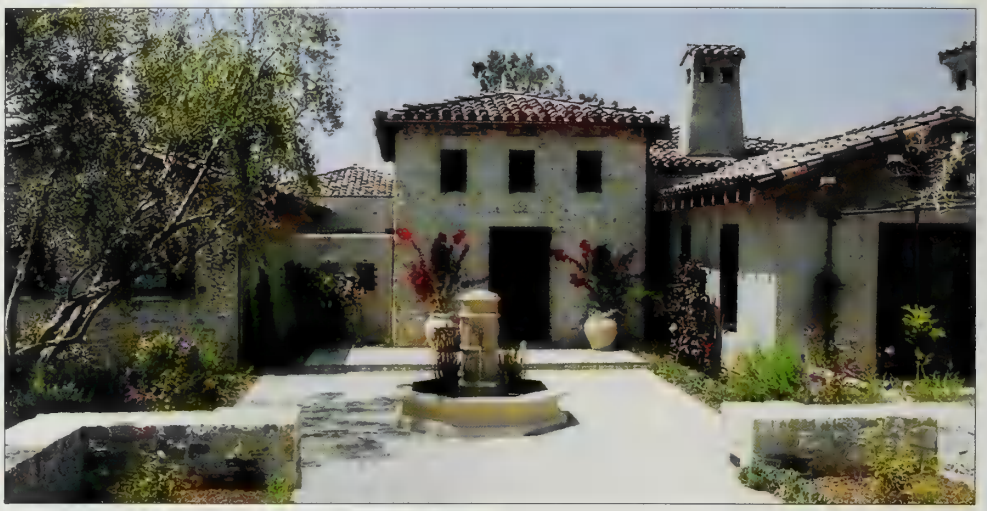




SOUTHERN CALIFORNIA

Old World Charm in Rancho Santa Fe

Mature olive trees, lavender and rosemary dot the landscape of a 4.77-acre estate in Rancho Santa Fe, California. The house has five bedrooms, nine fireplaces, a stone entrance (right) and several courtyards. Hardwood or antique terra-cotta covers the floors (below right). Every room in the house has mahogany French doors that provide outside access. The breakfast room, the dining room and the formal living room open to a courtyard with a large fountain. The master suite has a sitting room with a wood-burning fireplace, an oversize mahogany closet and a bath with a hidden wet bar. A small room that could be used for a nursery or an office is attached to the master bedroom.





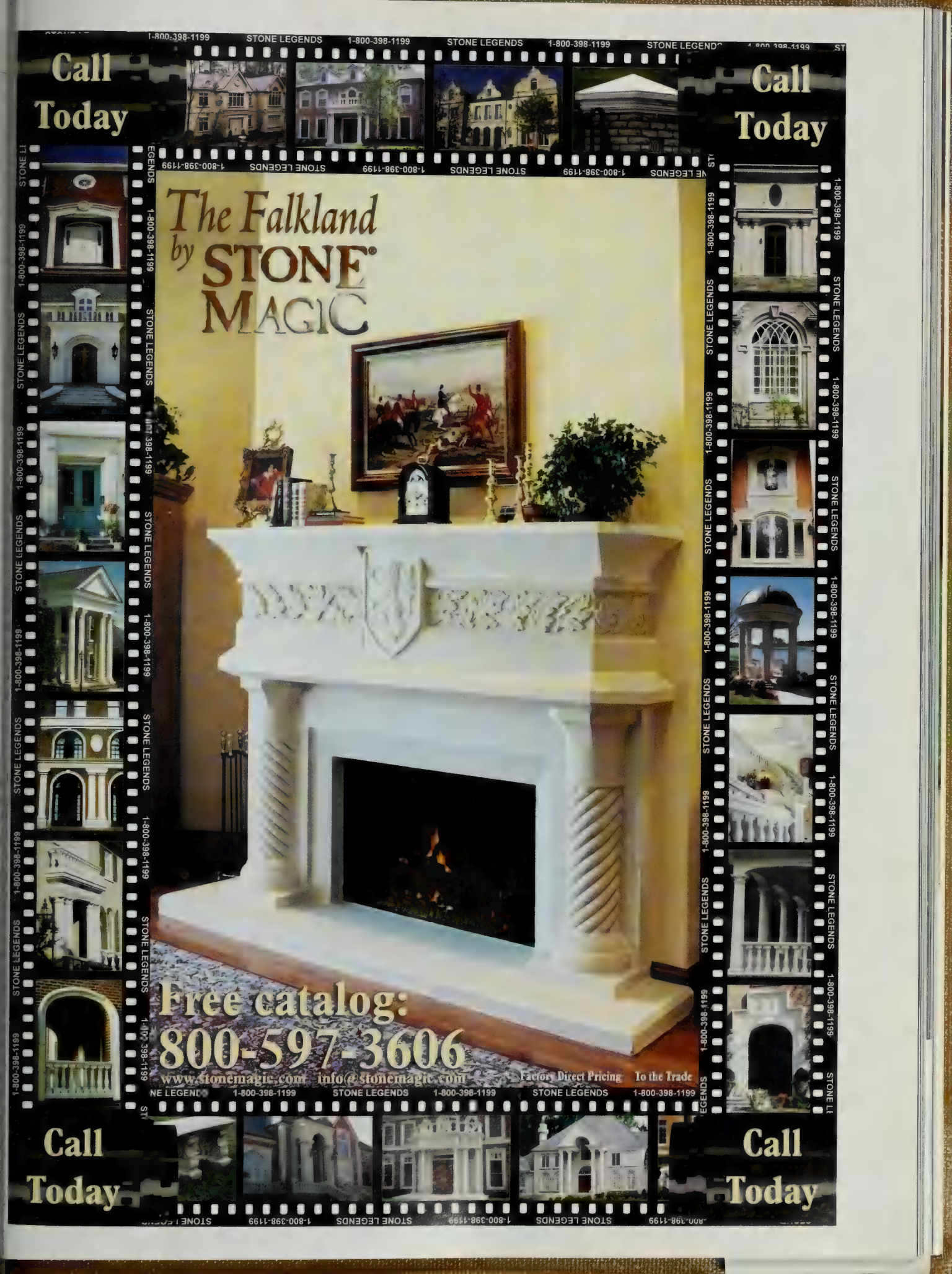
On the residence's lower level, a home theater, a wine cellar and a game room join a staff apartment, which has a living room and a kitchenette. A one-bedroom guesthouse, near the pool-house and outdoor sauna, has a living room with a wood-burning fireplace, a private veranda and a kitchen. $7.5 million. *Call 858-756-2266.*

MINNESOTA

Bruce Goff's Uncommon Creation



Incorporating a perfect circle into the design of a three-bedroom residence, architect Bruce Goff created a singular house in the early 1970s in Mountain Lake, Minnesota. A large domed skylight, a mirrored-glass mural and a fountain with built-in seating are at the heart of the 2,200-square-foot house. The large living and dining areas, as well as the master bedroom, flow from the central space. A family room and more bedrooms are located on the lower level. On the second floor, a room suitable for an office is bordered on three sides by brilliantly hued windows and has built-in cabinets and counters. Concealed storage spaces with built-in turntables are found throughout the house. $189,900. *Call 507-387-6545.* □


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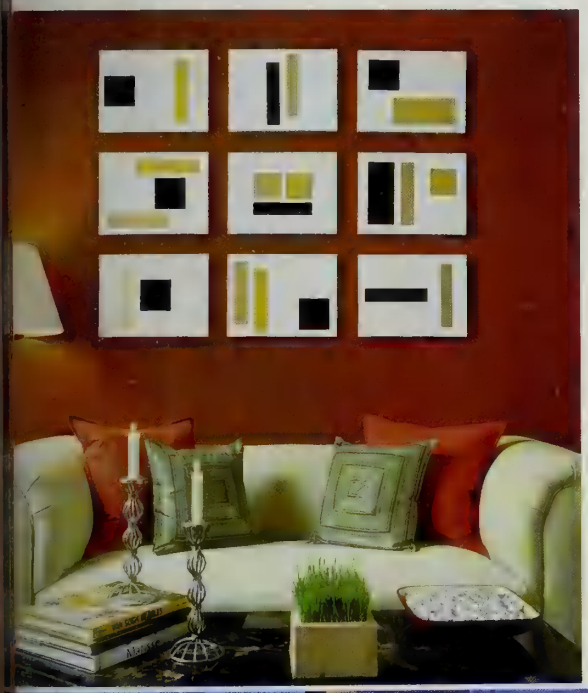
OMAP Texas Instruments Technology

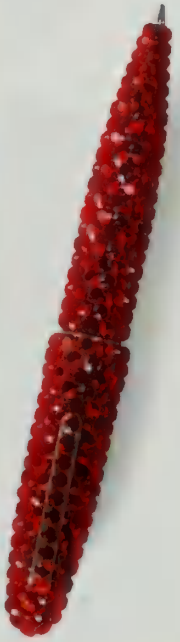
*Headphones not included. *Requires SD card, sold separately. **Estimated street price. †MP3 Audio Kit offer valid with purchase of Zire 71 between 11/1/03 and 1/5/04. Claims must be submitted by 2/5/04 and received by 2/12/04. Screen images simulated. ©2003 Palm, Inc. All rights reserved. The Palm logo is a registered trademark of Palm, Inc. Palm, Zire and the Zire logo are trademarks of Palm, Inc. Other brands are trademarks or registered trademarks of their owners.

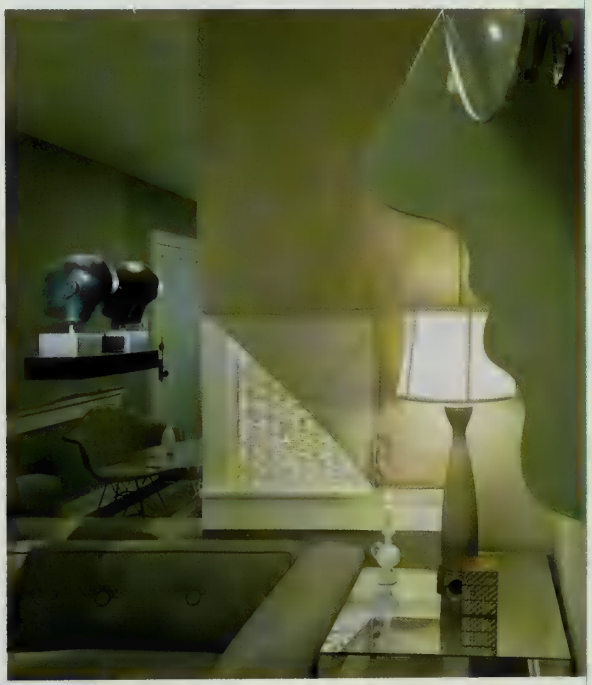
AD style

A New Special Section

Paint and fabrics and furniture cost money—but without inspiration, they add up to nothing. And inspiration is free. It's found at the intersection of creativity, expertise and personal expression; armed with it, you can confidently enter design centers where few nonprofessionals dare to tread, or make a home look like a million for less than $5,000. Style may be rare, but it doesn't have to be expensive.











A special section on how to develop and nurture an out-of-this-world style sense—in the real world.

Great Design

The Price of Cool May Be Less Than You Think

High style and a hefty price tag often go hand in hand–but that's not always the case. In the following pages, designers and architects share a variety of well-designed favorites that ring up for $100 or less. Some of the items–discovered in shops from Napa Valley, California, to Rockland, Maine–are classics, some are cutting edge, and some will even love you back.



Tommy Bahama Starfish Napkin Rings

The lifelike sea creatures, available at Tommy Bahama stores (www.tommybahama.com) for $12, are **Thomas Allardyce**'s pick for lending a beach flair to any table.

Under $100



Red- and Black-Lacquered Bowls

"I'm in my Oriental mode right now," says **Kathy Merrill**, which has led her to the $98 Sumo sake cups, left, and lacquered bowls, $89, from San Francisco's Dandelion (415-436-9500).



Leather Belts by Hackett

"The London company (www.hackett.co.uk) has the best leather belts going, I think," says **Greg Jordan**, who owns them in black and brown, at about $79 each.



The truly priceless rescued dogs and cats at the facility (www.langefoundation.com) in west Los Angeles are a steal for an adoption fee of $125 and $50, respectively.

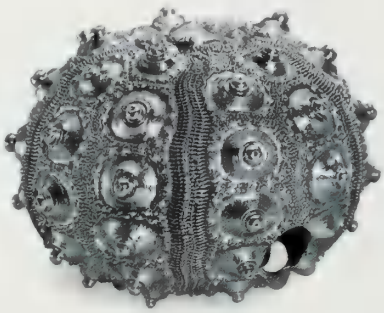


Candles by Mariages Frères

Known for its teas, the company also produces tea-based candles, sold in the United States at Barneys (www.barneys.com) for $58. "My favorite is Darjeeling," says **Barbara Barry**.

Verdura Sea Urchin Pencil Sharpener

"It's the chicest, most divine little *objet* for your desk or library," **Joanne de Guardiola** says of the $100 Verdura (212-758-3388) sterling silver piece, "and it's practical."



"Getting beautiful things is not necessarily expensive."
—Lee Mindel

Cylinda-Line Ice Tongs by Arne Jacobsen

Lee Mindel is partial to the clean-lined tongs Jacobsen designed in 1969 as part of Stelton's Cylinda-Line (www.stelton.com). Made of stainless steel, they're priced at $25.



Tiffany's Scroll Handle Ice Bucket

"I use it for flowers," **Sally Sirkin Lewis** says of Tiffany's (www.tiffany.com) leaded-crystal ice bucket, "and I love it." Even with the Tiffany's name, it's an affordable $90.



Architecture Books

Available in bookstores for around $70, they "put you in touch with the genuine articles, from Roman villas to astonishing houses by John Lautner," says **Wallace E. Cunningham.**



Mr. P Tape Dispensers

MXYPLYZYK (www.mxyplyzyk.com) in Manhattan has "very cool things," says **Thad Hayes**, "and almost every item is under $100," including the $30 tape dispensers.

"I'm using this paperweight next to a $3,500 shagreen box, and it looks unbelievable."
–Laura Hunt



Glass Paperweight at Privet Cove
Laura Hunt picked up her handblown-glass paperweight at the Southampton, New York, shop (www.privetcove.com). Floating Mercury is one of 12 different styles, which all cost $38.

continued on page 142



The $5,000 Solution—East

In New York, Elissa Cullman Proves That High Style Doesn't Have to Cost a Million

Text by Stephen Drucker/Before Photography by Billy Cunningham
After Photography by Bruce Buck/Portraits by Theo Westenberger

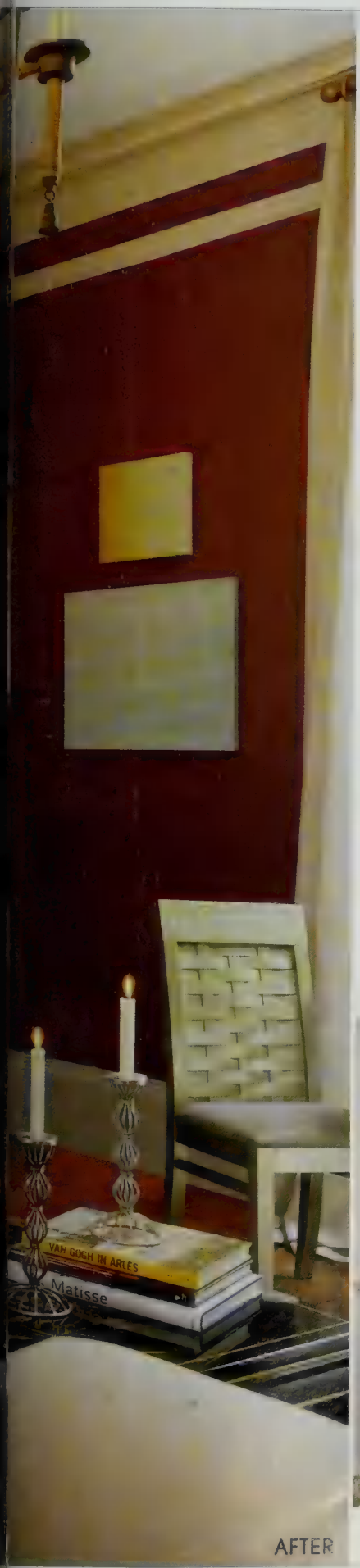


Strike up the theme from *Sex and the City*. Sasha Eden is a wisp of a beauty with a torrent of hair and shoes that cannot be ignored. She lives a cool New York life: She works and dates, and dates and works, and thanks the gods of real estate often for the quintessential first apartment at a golden address.

The co–artistic director of the Women's Expressive Theater would not normally cross the tailored path of the firm Cullman & Kravis. Elissa

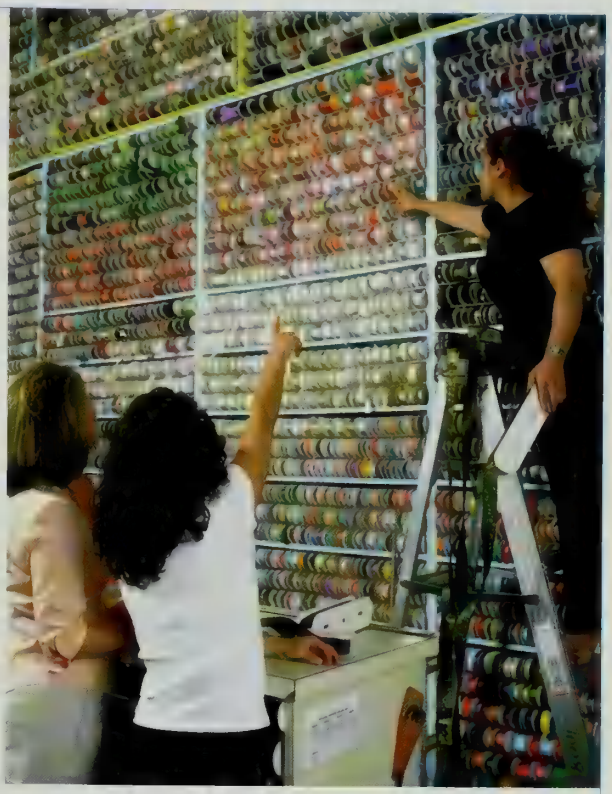
LEFT: "This is the most fun project we've done," designer Elissa Cullman, center, says of a 1907 New York apartment she transformed with a budget of only $5,000 for theater producer Sasha Eden, on stool. Cullman and her team painted the living room walls a dark red. ABOVE LEFT AND RIGHT: "We set the entrance hall off with color," says Cullman. A plant stand from Bill's Corner (718-287-1930) holds a lamp from Chinatown's Pearl River (212-431-4770).





AFTER

"Of course, do-it-yourself jobs, such as painting and sewing, were critical in meeting our budget," says Cullman. RIGHT: Cullman and Eden at M & J Trimming in New York (212-391-9072). "Going there is like making a trip to the candy store. We chose trimmings for the living room and the bedroom."



Cullman and her elegant colleagues are usually busy decorating for people at a different stage of life. The firm's creamy letterhead is engraved "Interior Decoration for Collectors of Fine Art and Antiques."

Sasha Eden had no fine art and no antiques and no expectation of collecting any anytime soon. She had a file cabinet in her living room and a Harvard frame in her bedroom and the vague sense that someday she should do something about it. Her next big relationship was not supposed to be with an interior decorator. But life is a fairy tale when you are in your 20s and living in Manhattan. One day, at the suggestion of *Architectural Digest*, Cullman introduced herself and asked if she could decorate Eden's modest apartment—and said she was going to do it for $5,000, a sum the typical Cullman & Kravis client spends on an Imari plate.

The annals of interior design are filled with romantic theories about decorating on



LEFT: "Sasha had almost nothing to begin with," says Cullman. FAR LEFT: The designer selected a pair of sisal armchairs from Home Decorators Collection (www.homedecorators.com) for the living room and placed them on a low-cost sisal rug from the same source that her associates painted in a checkerboard pattern. "The diamond-shaped artworks are actually the reverse sides of canvases from an art store," says Cullman. She picked up the mirror at a Salvation Army shop, then stenciled it.

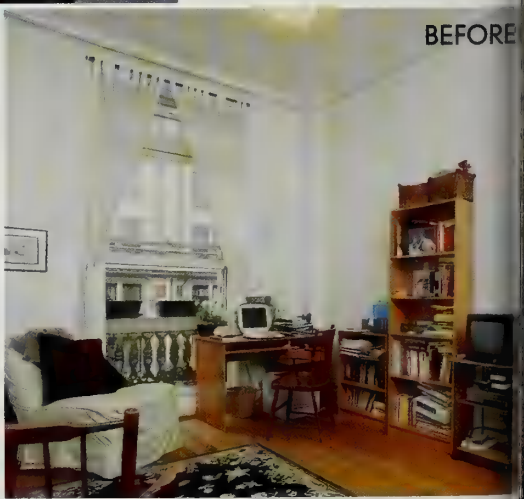


LEFT: "I'm good at producing plays, bu
I don't have an eye for this," says Eden
co-artistic director of Women's Ex-
pressive Theater, at Panorama Galle
ies (212-475-7300) with Cullman. BELOW
Space was tight in the living room of th
1,000-square-foot apartment. OPPO
SITE: "The sofa was our most expensiv
item," Cullman says. It came from Ba
lard Designs (www.ballarddesigns.com
the chandelier came from Blooming
dale's (www.bloomingdales.com). "Luc
ily, Sasha had already found the drop
leaf table on the street, and I found th
lamp on Madison Avenue—literally."

a budget. One school says if you have $5,000, spend it all on one superb piece and live in empty splendor until you can afford the next superb piece. Another preaches it's the inexpensive little things that bring a room to life, like the clay pot of geraniums on the French commode. Still, the commode seems crucial.

Cullman saw no need to change her approach even for a budget that was stringent. "I wanted this apartment to feel like our work," says Cullman. "There was a brief 'Let's make it Japanese' moment, but then I thought, That's not what we do. We believe in classic, comfortable rooms. We believe that a bed needs two night tables, and that a living room needs a certain amount of seating, and that you can't entertain properly without a bar and a place to put down a drink."

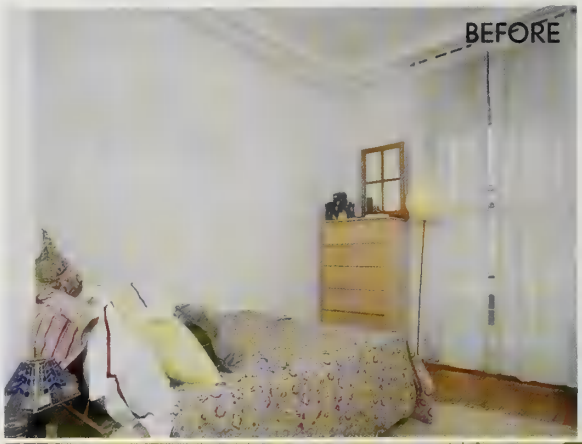
There was no reaching for



Cullman saw no need to change her approach even for a budget that was stringent. "I wanted this apartment to feel like our work."



BELOW: Project manager Lee Cavanaugh helps Cullman and Eden prepare pages from *Manolo Blahnik Drawings* to be hung on the bedroom walls. BELOW RIGHT: "Since we couldn't afford built-ins, we got a secondhand bookcase and painted it." ABOVE RIGHT AND OPPOSITE: Cullman kept Eden's bed and added a rattan screen from Continental Home/Living Rooms (603-624-1881) as a headboard. "They helped me find myself," Eden says of her design team. "I feel so safe here."







PURCHASES

1	sofa	$978.00
2	sisal rugs	$498.00
5	lamps & shades	$356.50
4	chairs	$556.00
6	throw pillows	$219.80
3	chandeliers	$269.00
1	low table	$160.00
2	étagères	$238.00
1	bookcase	$129.99
2	night tables	$200.00
1	headboard	$65.00
2	plant stands	$90.00
2	bamboo shades	$46.00
7	accessories	$192.75
1	book	$34.95
4	fabrics & trims	$251.59
6	paints & supplies	$520.00
6	canvases & paper	$163.86
TOTAL		$4,969.44

Beige Chenilles or Multicolored Taffeta Stripes or the hundred other boxes of luxurious fabrics stacked in her office. Also beyond the realm were custom upholstery work, decorative painting, built-in cabinetry, beautiful hardware and lined draperies. But a good decorator is more than a shopper. "They saw things in me I didn't know were there," says Eden. "They saw things in me before I saw them."

Eden had never started decorating because she never knew where to start. Cullman, in collaboration with project manager Lee Cavanaugh, knew immediately. They headed straight for the original fire surround of Rojo Alicante marble, a richly veined reddish stone from Spain, and developed a palette from it. Butter yellow, a very English green, a red

continued on page 247


FTER

"Successful design is form and function. You can't put a price on that. If it works and has style, it's successful."
–Jennifer Post



Dr. Kiss Toothbrushes
by Philippe Starck for Alessi

Margaret McCurry and her husband, **Stanley Tigerman**, are fans of the $26 brushes (www.designstore.com), which come in four colors and are equipped with their own stands.



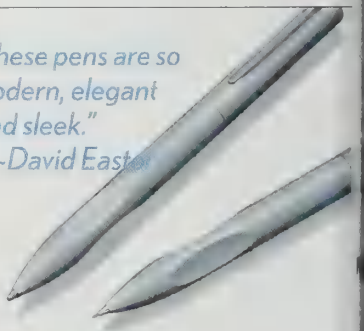
Monogrammed Chenille Throw

"It makes a special personalized gift," **Donna Livingston** says of the "cozy" throws, which can be found at Linens et al (310-652-7970) in Beverly Hills for $84.



The Original Pawleys Island Rope Hammock

"Upstate I have a bunch of them," **Harry Schnaper** says of the hammocks, which sell for $97 (www.jpaul-catalog.com). "I think they're great design and great function."



"These pens are so modern, elegant and sleek."
–David Easton

Aluminum Pens by Porsche Design

Porsche has branched out from designing its iconic cars to creating equally stylish writing instruments. The Aero pens, used by **David Easton**, sell for $59 (www.worldlux.com).

Great Design Under $100



Limoges Cup and Saucer Set

"I like the brilliant color combinations," **Geoffrey Bradfield** says of the cup-and-saucer sets available at New York City's Baron de Limoges (212-588-0713) for $89.



Akari Table Lamp by Isamu Noguchi

Favored by **Lee Mindel**, the lamp, $95 from the MoMA Design Store (www.momastore.org), represents Noguchi's modern take on traditional Japanese lanterns.

continued on page 152

The Water Club

Playful and Sensual, a Boutique Hotel in Puerto Rico Gets in the Mood

Interior Design by Anny Falgas, ASID, and Pedro Rosario, ASID, of DesignWorks
Text by Amanda Vaill/Photography by Dan Forer



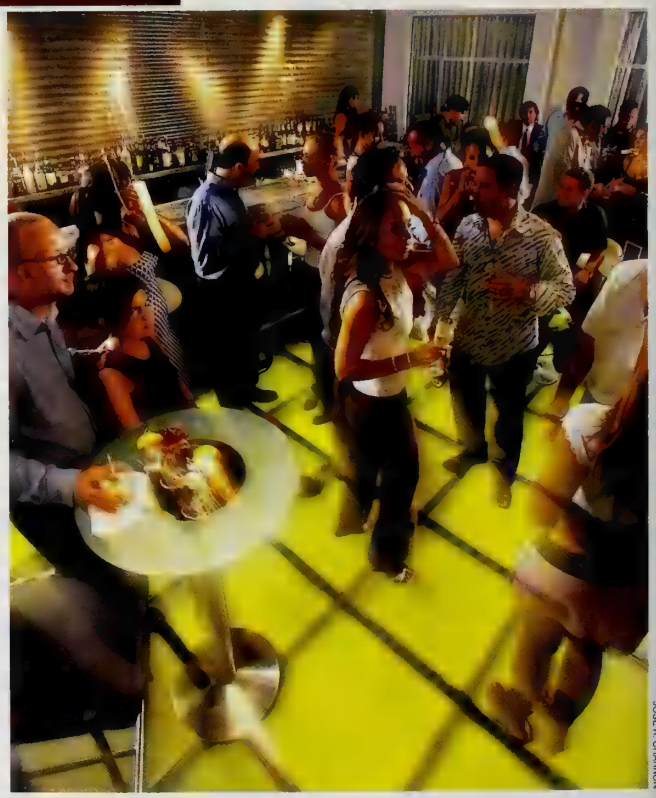


OPPOSITE: Soft blue light emanates from the guest rooms of The Water Club, a hotel in San Juan, Puerto Rico. "We wanted to bring some sensuality in it," says designer David Kurland, who worked on it alongside interiors Anny Falgas and Pedro Rosario, of Design Works. THIS PAGE: The reception area.





LEFT: The appropriately hued foyer of the hotel's restaurant, Tangerine. *El Chupacabras* is by local artist Carlos Mercado. Kravet chair fabric. ABOVE: In the dining area, which was originally intended to be a conference room, sheer fabric is draped over lights to create a diffused orange glow.



JOSE R. CHARRON

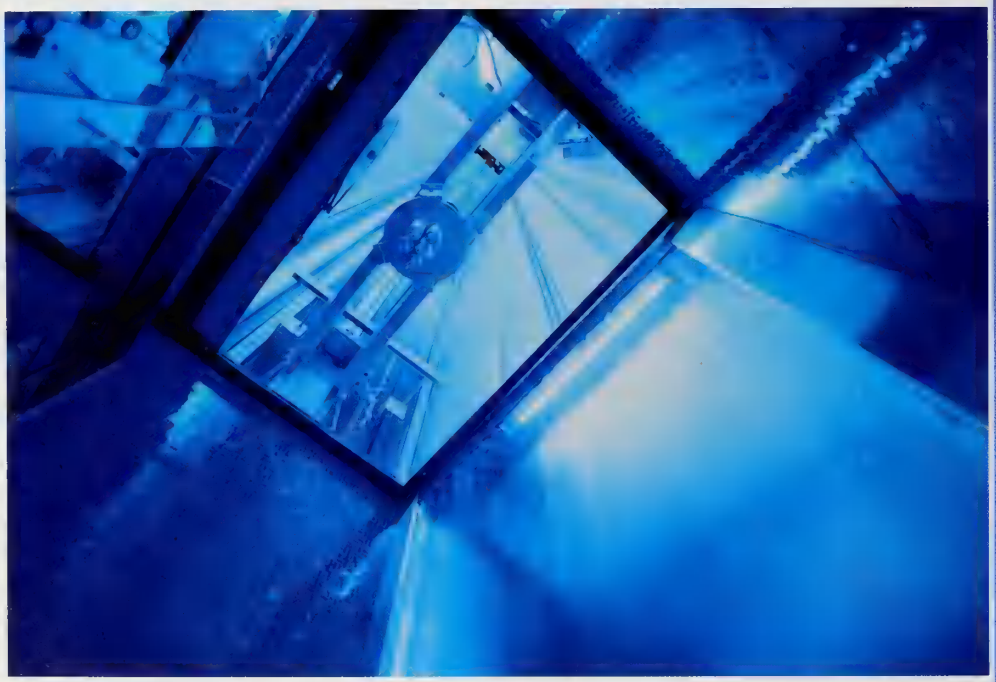
First it was Miami Beach, rebounding from decades of fuddy-duddydom to become a sleek Art Déco escape for the young, the restless and the professionally thin. Now the scene is moving farther south, beyond South Beach, across the blue Atlantic to Puerto Rico's San Juan, a place Stephen Sondheim dismissed satirically in a *West Side Story* lyric as having "hundreds of flowers in full bloom, / Hundreds of people in each room." If there are hundreds of people there now, though, the room must be a bar called Liquid, on the first floor of a new boutique hotel called The Water Club, which is the coolest, or hottest, place to be in this whole suddenly hip capital city.

By day The Water Club appears to be an unremarkable white Moderne building that rises 11 stories from the beige, palm-fringed beach of Isla Verde, a community of substantial homes and hotels located five minutes from San Juan's international airport and 15 minutes from the 16th-century streets



The bar, Liquid, features floors made of one-inch-thick glass tiles illuminated from below by neon tubes. "We wanted to use as much transparency as possible because the space was limited," explains Rosario. Brueton leather barstools. OPPOSITE: Kurland claims that watching hotel revelers is "the greatest spectator sport in town."

BELOW: To ensure that guests experience a singular elevator ride, the design team eliminated the roof of the cabin, exposing the brilliant blue of the elevator shaft. Enclosed water cascades down the glass walls of the interior and reflects the blue light from above, which, according to Kurland, helps to quell any sensation of vertigo.



of Old San Juan. By night, however, it's transformed into a luminous spaceship—its windows streaming with marine-blue light, its first-floor and rooftop bars glowing amber—populated with preternaturally beautiful young people who might be aliens from a designer planet. They come to sip cocktails and nibble sushi under the sky or beside the fireplace on the rooftop, at Wet Bar, or to sample lollipop lamb chops with their drinks at Liquid, where DJs spin on Friday nights. "Just to sit here and watch the outfits that walk through the hotel and the kids partying—it's worth the price of admission," says David Kurland, The Water Club's managing partner and, with Joaquin Boliver II, co-owner.

The Water Club is Kurland's creation, a dream he envisioned when he was still managing director of the nearby Wyndham El San Juan Hotel. "No one had done anything in the boutique style in Puerto Rico," he says, "and I felt

A water sculpture, created by DesignWorks, reflects the movement of guests as they travel through the hallways to their rooms. Whimsical water references abound. The sound of crashing waves resonates from hidden speakers, diaphanous curtains undulate, and tiles with transposed images of river rocks are underfoot.


By night the hotel is
transformed into a luminous spaceship
streaming with blue light.



A typical guest room. "The vision was to infuse and soften the harshness of minimalism with the relaxed qualities of the Caribbean—and to convey that everywhere in the hotel," Kurland says. The bed fabrics are from Kravet.

the island had matured enough to make it possible." With a multitude of new restaurants, museums, galleries and dance companies in San Juan, he points out, there was room for a hostelry that didn't try to compete with them but instead offered a place where—as Kurland describes it—you feel like you're in the Caribbean for the first time.

Enlisting the help of San Juan–based designers Anny Falgas and Pedro Rosario, who had previously worked on his private residence, he set about making his dream a reality.

BELOW: Warm tropical breezes gather under the canopy of the hotel's rooftop entertainment area, Wet Bar. The design, Kurland says, revolves around the elements of fire and wind. BOTTOM: The pool, also located on the roof, is bordered on three sides by a glass railing. Guests can enjoy panoramic views of the Atlantic.

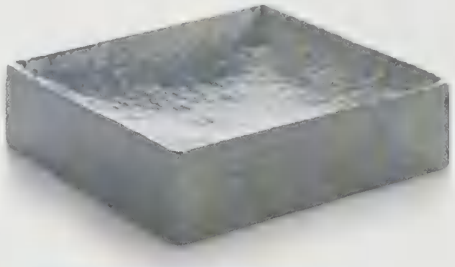




"David had the name of the hotel before we even came up with the concept," says Rosario, "and water kind of dictated everything: the ocean, and the sand and the tropical elements."

The 84 guest rooms, all of which have ocean views, are light and airy, with bare wood floors bleached the color of a sandy beach, custom-designed furnishings and sheer white curtains; they're suffused with a soft underwater glow from blue neon lighting concealed behind the draperies. On a wall near the door is a "desire board," *continued on page 247*

"Inexpensive items must be judged by the same criteria as objects with a higher price tag."
–Elissa Cullman



Candy Dish by Josef Hoffmann

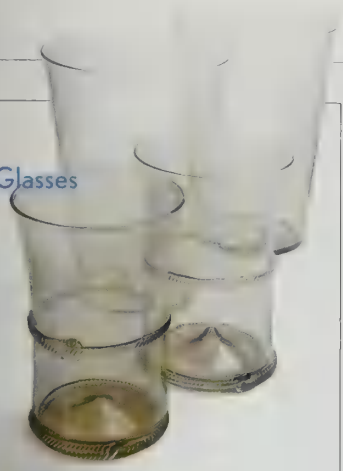
Annabelle Selldorf still stops by New York's Neue Galerie (www.neuegalerie.org), which she renovated in 2001, for the $65 nickel-plated pewter dish, a museum exclusive.



Puma Mostro

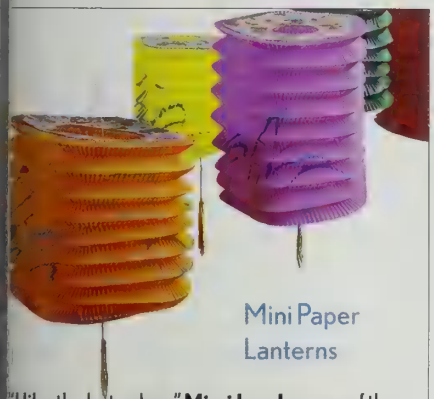
Juan Montoya's shoe of choice is Puma's Mostro (www.puma.com). The sneaker, inspired by a cycling shoe, is available in a breathable mesh, linen or leather for $90.

Great Design Under $100



Iuliska Glasses

The Czech glassware can be found in New York at Penshurst Trading (888-414-8448). **Wallace E. Cunningham** prefers the $25 and $30 Nadia and Tessa styles in smoke.



Mini Paper Lanterns

"I like the hot colors," **Mimi London** says of the Chinese paper lanterns that average around 45 cents from party suppliers, including L.A.'s Vine American Party Store (323-467-7124).



Mini Block Lamp

Industrial glass blocks inspired Swedish designer Harri Koskinen's witty light fixture. The $60 piece, which caught the attention of **Robert Bray**, is offered through www.momastore.org.

"This classic letter opener has a lyrical form and is completely utilitarian."
—Stephen Shadley



Ameland Letter Opener by Enzo Mari

"It's a twisted stainless steel opener that you can use at both ends," **Stephen Shadley** says of the design created for Danese in 1962. Global Tools (201-963-8577) has it for $28.

continued on page 164

Decorator by the Hour

Visitors Can Now Shop at Top Design Centers with an In-House Professional Consultant and Buy at a Considerable Discount



Located two blocks from the National Mall, The Washington Design Center has nearly 70 showrooms in a 1919 building. Programs include Dial-a-Designer and a biannual, on-site 3,500-square-foot show house created by a legion of collaborating professionals.

By Jeff Turrentine

Design centers must walk a fine line between accessibility and impenetrability, between tolerating the distraction of nonprofessionals who are "just looking around, thank you" and taking care of business. No wonder they often look like urban fortresses. Moats and portcullises aren't necessary: A simply worded sign, Open to the Trade Only, has usually sufficed to discourage casual browsers and ensure that these citadels of style retain their mystery.

Or at least that's the way things used to be. As consumers generally become more knowledgeable about the elements of design, these centers are reaching out to the public, with the result that everybody wins. Showrooms sell more pieces, designers make new client contacts, and nonprofessionals get a chance to consult with the industry's top experts as they make decorating decisions. Here is an overview of four design centers that are leading the way.

The Washington Design Center

Situated two blocks south o the National Air and Spac Museum, The Washingto Design Center serves the cap ital's decorating communit with nearly 70 showroom occupying 380,000 square feet As part of the center's Dial-a Designer service, decorator carry pagers as they go abou their business on the show room floors. When a con sumer arrives, a designer i paged to serve as his or he personal guide for a free half hour tour. Designers are hap py to advise on specific deco rating problems or assist with purchases. More than a quar ter of the showrooms allow consumers to browse; the De signer Index, on the center' retail level, is a library featur ing more than 75 oversize portfolios of work by some of the mid-Atlantic's region' leading decorators, architects landscape designers and com mercial space planners. *300 D St. SW, Washington, DC 20024; 202-646-6108.*





ABOVE LEFT: The San Francisco Design Center offers one- or two-hour tours within its three buildings. BELOW LEFT: Nicknamed the Blue Whale, Los Angeles's Pacific Design Center was conceived by architect Cesar Pelli. BELOW: South Florida's Design Center of the Americas has 150 showrooms.



Consumers can tour showrooms and make purchases at 15 percent above wholesale.

San Francisco Design Center

With more than 100 showrooms in three buildings, the San Francisco Design Center is in the city's energetic design district south of Market Street. Designer-led tours of the center are free, though a donation with a suggested minimum of $25 is requested; proceeds go to a charity that designs offices for nonprofit organizations. Several buying services exist that allow visitors to make purchases from showrooms at significant discounts, or they can buy items via their designer liaisons during their showroom tours. The facility is open to the public during regular business hours, and designer portfolios are on view. *2 Henry Adams St., San Francisco, CA 94103; 415-490-5800.*

Pacific Design Center

Like the movie and television studios nearby, the Pacific Design Center in West Hollywood, California, is happy to host visitors. But at the same time it wants to make perfectly clear that its primary purpose is to conduct business. Toward this end, it exercises a little more control over public access to its bounty. At $100 an hour, the center's buying service doesn't come cheap, but consumers willing to fork over the fee can tour showrooms and make purchases at 15 percent above wholesale—a discount not as steep as a designer's, perhaps, but still significant, considering what many of these luxury items sell for on the retail market. Some showrooms hold sample sales that are open to the public, and various events throughout the year offer visitors an opportunity to get inside free of charge. The center's lecture series is attended largely by members of Southern California's design community, but 30 seats are reserved at each event for the general public. *8687 Melrose Ave., West Hollywood, CA 90069; 310-657-0800.*

DCOTA

At close to 800,000 square feet, Florida's Design Center of the Americas, located between Fort Lauderdale and Miami, can certainly seem like an intimidating place to visit. But few design centers work as hard as this one does to make consumers feel welcome. A free, guided two-hour tour of the facility is available through the Designer on Call program, whereby decorators assist guests by consulting on projects and arranging purchases. Showroom sales are regular events, and the public is welcome to buy through a designer. For a small fee, a designer will even work with a buyer on creating a CAD (computer-aided design) drawing of an individual room, to help him or her visualize different kinds of furnishings and styles. A clearance center offers markedly discounted items from the center's 150 showrooms. *1855 Griffin Rd., Dania Beach, FL 33004; 954-920-7997.* □

Matthew White Undertakes a One-of-a-Kind Redesign of a Southern California Cottage

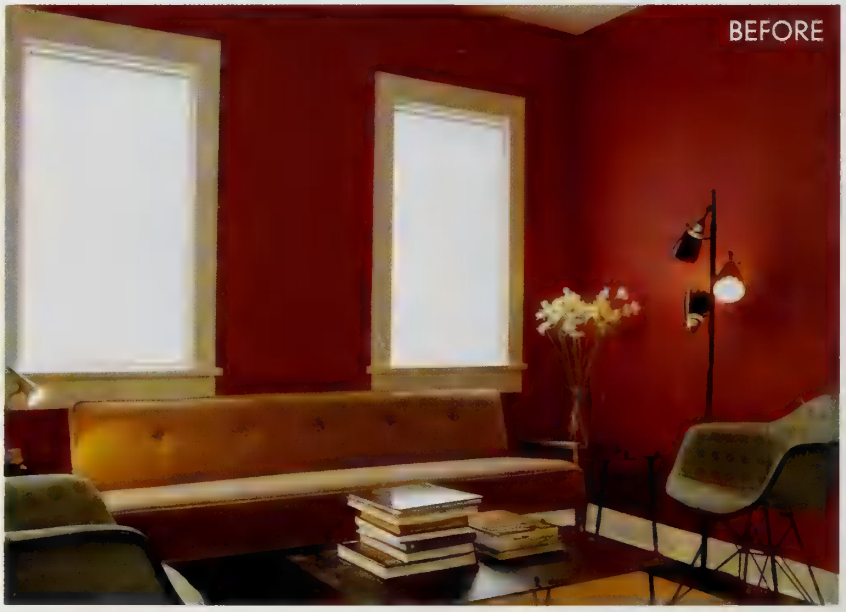
The $5,000

Small may indeed be beautiful. But when it comes to striking terror in the heart, perhaps nothing is as frightening as a residence that must be designed on a budget of $5,000.

"Five thousand dollars?" the Los Angeles–area designer Matthew White exclaims in a darling-you-have-got-to-be-kidding way. "Many of my clients will spend that on a lamp!"

But just as haiku pares language to its lyrical essence, so White and his 25-year-old client Glen Pearson, a third-generation Pasadena contractor, gamely took on the challenge of decorating Pearson's 520-square-foot, four-room, 1920s cottage on $5,000, offering definitive proof that there is nothing that great taste, plus a glue gun and the yellow pages, can't do.

Let it be said from the start, however, that this is not an ordinary pair. For one thing, designer and client know each other well, having collaborated for many years on residences of 8,000 square feet or more. Unlike mere mortals, Pearson was



Given a budget of $5,000, Matthew White and his associate Aubrey James accepted the challenge to design Glen Pearson's 1920s cottage in Pasadena, California. ABOVE: Pearson's crimson living room was cramped, but his two Eames chairs provided White with a place to start. OPPOSITE: Pearson, left, and White examine a sofa fabric.

Text by Patricia Leigh Brown/Before Photography by Peter Valli
After Photography by Fred Licht/Portraits by Jim McHugh

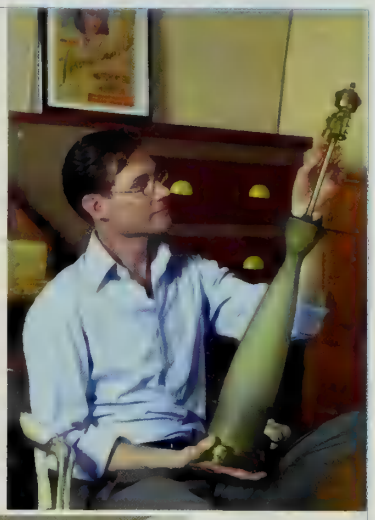
Solution —West




The financial and creative crucible was the living
room. "The size of the room dictated uncluttered,
monochromatic surfaces," explains White.



LEFT: "My goal for the living room was to create a space that was clean and elegant—like a perfectly tailored suit," White says. He and Pearson found the sofa at a thrift store and its fabric at Michael Levine in Los Angeles (213-622-6259). The reproduction ancient Egyptian head is from the Metropolitan Museum store in Pasadena (626-793-8618). The Plexiglas table was custom-made; the magazine rack is from Crate & Barrel (www.crateandbarrel.com).





also fully capable of being his own contractor. Yet he had hit a psychic plateau when it came to finishing his own house, despite a predilection for photography and collecting midcentury modern furniture. "The residence was already done—sort of," he explains somewhat sheepishly. "I never could quite pull it together."

For the designer and his associate Aubrey James, the trick was respecting the evil taskmaster of a budget while remaining true to the firm's distinctive approach to interiors, which always includes custom furniture and antiques. "To me these are the two elements of any great room," White says. "Though this was a tiny fraction of my

TOP: White discovered a pair of midcentury glass lamps at the Pasadena Antiques Center (626-449-7706). ABOVE: Carpet remnants inspired the rug, custom-sewn at Linoleum City in Hollywood (323-469-0063). Its broad stripe, coupled with a mirrored wall and end tables, visually expands the room.





RIGHT: The breakfast area lacked character. ABOVE: "The key was to tie it in with the warm yellow tones of the kitchen tiles," explains White, who painted the wall pattern himself. Pearson found the Saarinen-esque table base discarded on the roadside. The bench fabric is from Michael Levine.

usual design budget, I approached it as I would any project. The question was, How do you do it and not compromise your vision?"

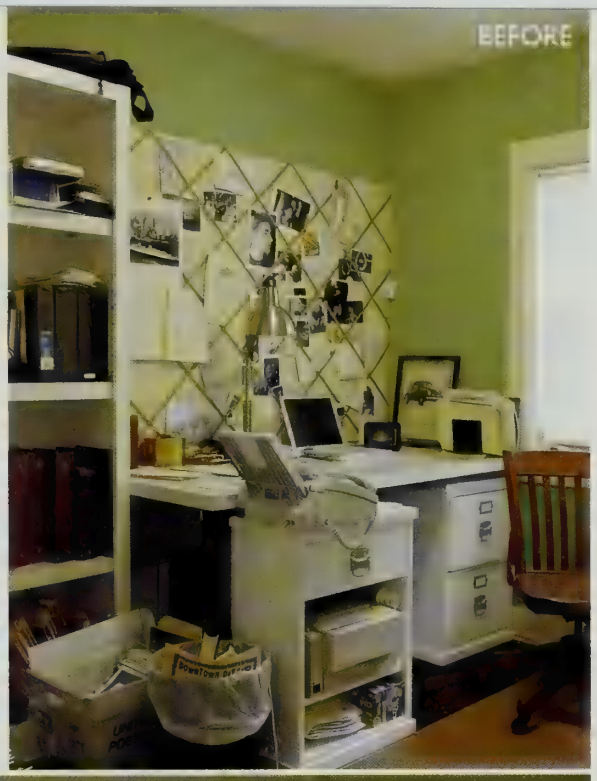
The answer: Make careful choices and spend money with surgical precision. Avoid the siren song of catalogues as much as possible. Be willing to trek to frenetic offbeat places in pursuit of bargains, such as the Los Angeles garment district, where Pearson and White dodged "people with iguanas on their shoulders," as White recalls without nostalgia. There, after three days of shopping, they found a saffron linen for $2 a yard—as opposed to the usual $75 to $300—which served as the jumping-off point for the bedroom.

"A lot of $2-a-yard fabrics are kelly green or cherry red," notes the designer, as if discussing a black widow spider. "The saffron had subtlety to it. Most people in small spaces are afraid of color. But color, especially paint, is the most inexpensive way to transform a room."

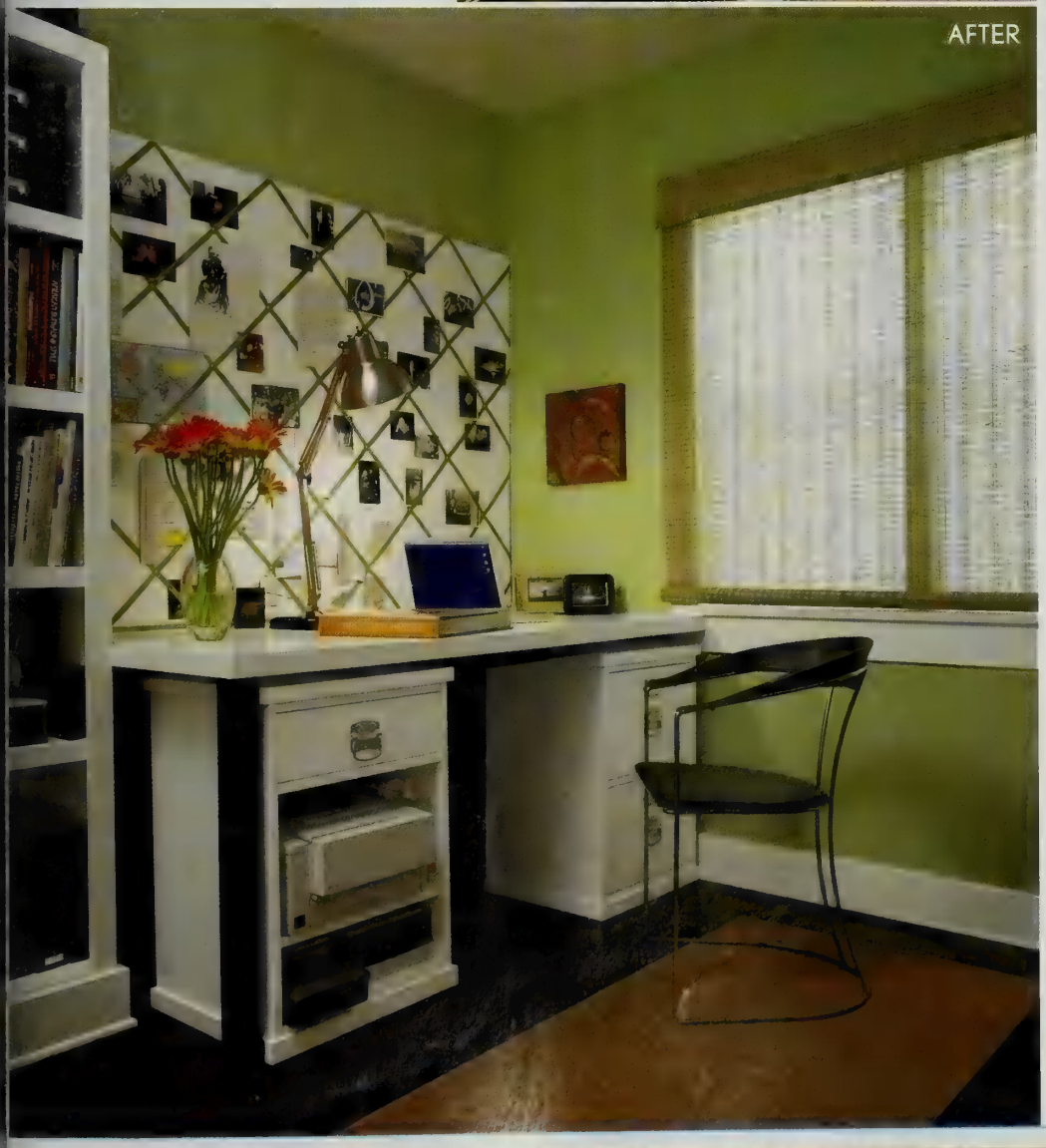
In the 10-by-10-foot bedroom, the idea was to upholster plywood panels in linen—designer and client did it themselves—then ask artist Clare Graham, who works with found objects, to create a floor-to-ceiling custom headboard. One of hundreds of clevernesses throughout the residence, the headboard consists of mosaics cut from vintage paint-by-number sets. The result: a functional work of art for $500.

To further personalize the room, White took Pearson's ordinary pillowcases to an embroiderer (try the yellow pages) who monogrammed them for just over $40.

PURCHASES		
1	sofa	$100.00
1	rug	$703.62
2	lamps & shades	$345.29
11	mirrors	$270.43
1	Egyptian head	$219.21
1	round table	$425.00
4	fabrics	$158.89
2	light fixtures	$100.00
4	headboard panels	$500.00
2	monogrammings	$42.79
1	desk chair	$67.00
9	window coverings	$203.63
17	paints & supplies	$264.52
9	accessories	$452.95
	labor	$1,067.00
TOTAL		$4,920.33



LEFT AND BELOW LEFT: "Not a lot was done to the office," White says. "The walls were already a pleasing spring green. We reorganized the shelves and desk (a great way to transform a space with no money!)." The chair is a thrift store find; the bamboo window shade is from Pier 1 Imports (www.pier1.com).



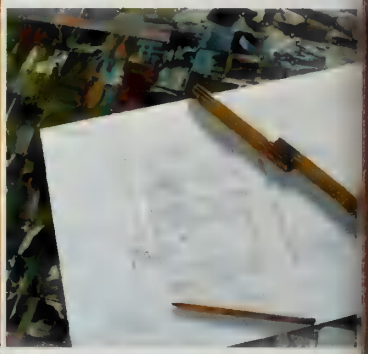
"The unexpected is always welcome," White explains. "Otherwise, good taste becomes a bore."

In the kitchen, where they couldn't afford vintage wallpaper ("We couldn't afford *any* wallpaper," White points out), he wanted walls that complemented the old-fashioned 1920s quality of the room. To economize, the designer painted them himself. He calls the abstract motif "spontaneous tribal calligraphy," within which he subtly embedded *G*s and *P*s à la Al Hirschfeld's "Ninas." Pearson walked in one day to find his kitchen delightfully transformed. "I really like the way it picks up the colors," he says. "The room feels so complete."

The financial and creative crucible was the living room. For reasons he now cannot fathom, Pearson had originally painted the room shocking red. "I felt trapped in red," he admits. It was claustrophobic as well. "The size of the room dictated uncluttered, monochromatic surfaces," says



OPPOSITE: With Graham's artwork in place, White's concept (below) for the fabric-covered headboard was fully realized. Pearson's newly saffron bedroom "has drama," notes White. Simple pendant light fixtures were purchased from West Elm (www.westelm.com). The carafe is from Crate & Barrel.



ABOVE: The bedroom was "a weak, pale hue," says White. "We chose to give it some punch." RIGHT: White designed a ceiling-height headboard for Pearson's bed, commissioning it from artist Clare Graham, center, who made paint-by-number mosaic panels in his Los Angeles studio (323-663-3426).



White. "It is not a room for 3,000 pillows."

Over time, the living room became a space enlivened by wit and serendipity rather than money, though the two decided to part with a hefty portion of their budget there. Pearson owned two Eames chairs covered in reproduction vintage sage-green fabric. "The pedigree chairs were the perfect starting point," says White.

The designer, who now commutes between coasts, had owned an antiques shop in Pasadena. His extraterrestrial antiques sense proved fortuitous. In Pasadena he homed in on a pair of midcentury glass lamps that he considered underpriced ("In West Hollywood they would have been $1,200," he notes wryly). He spied a midcentury modern sofa in pitiful condition for $100. "It was worn but had great lines and was the perfect scale," the designer says. They then splurged on $10-a-yard fabric, paying an upholsterer $600. "The sofa was cheap," he explains. "But fabric is something you don't want to compromise on."

The budget was dwindling. So White did the only logical thing: borrow from Versailles, bringing the Hall of Mirrors to Glen Pearson's living room. "It's an 18th-century way to visually expand space and bring depth to a room," he says. To

continued on page 248


AFTER
G
P
"The saffron had subtlety to it. Most people in small spaces are afraid of color. But color is the most inexpensive way to transform a room."

"I buy many items under $100, no matter what my clients' price range."
–Sally Sirkin Lewis



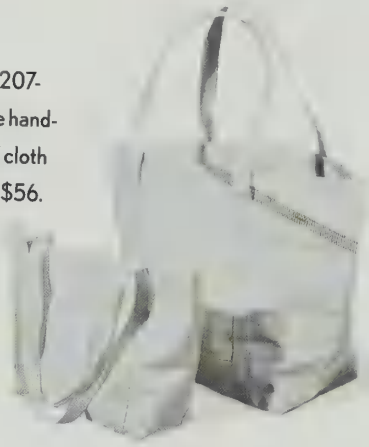
Retea Paper Table Runner by Jurgen Wedhorn

"It has a wonderful texture and transparency that can warm up a simple glass table," **José E. Solís Betancourt** says of the $36 runner at Washington, D.C.'s Vega (202-589-0140).

Great Design Under $100

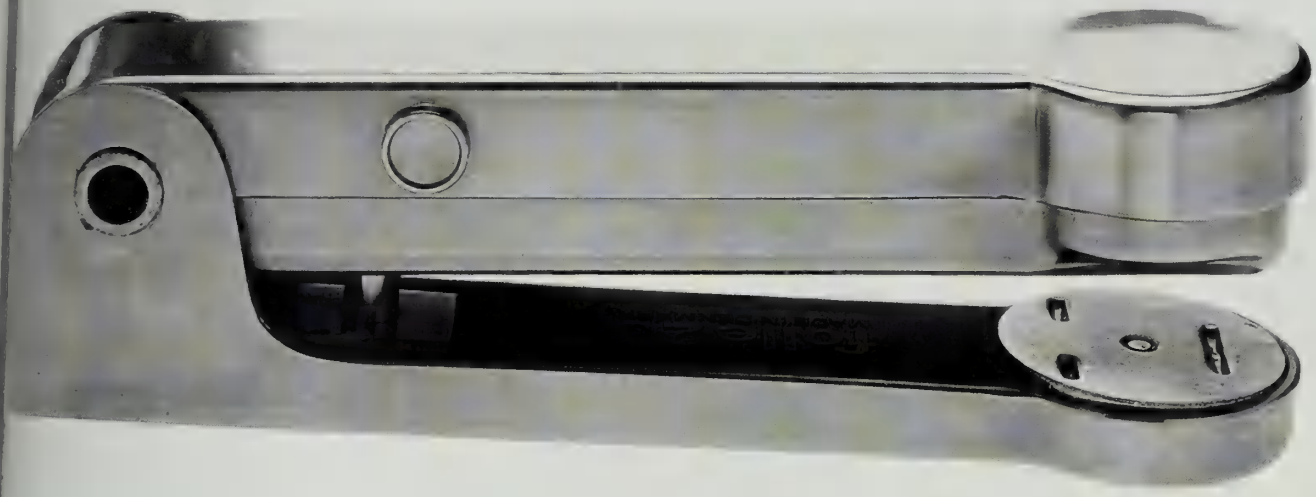
Second Wind Sail Bags

The totes, sold at G. F. MacGregor (207-596-6300) in Rockland, Maine, are handmade by a local artist using recycled cloth from sails. Prices range from $35 to $56.

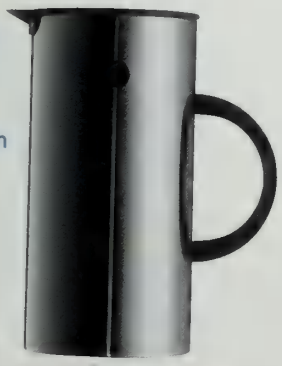


Stapler by Henning Andreasen

The $75 piece (www.momastore.org), designed in 1979 and made of stainless and hardened steel in Denmark, "is the classic stapler of all time," says **Stephen Shadley**.



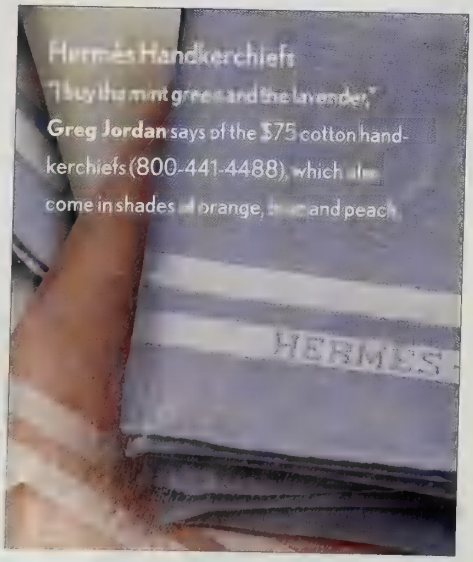
Stainless-Steel Jug by Erik Magnussen



The Vacuum Jug, Magnussen's first design for Stelton (www.stelton.com), was introduced in 1977 and is the company's best-selling piece. At $82, it's a favorite of **Juan Montoya**'s.

Hermès Handkerchiefs

"I buy the mint green and the lavender," **Greg Jordan** says of the $75 cotton handkerchiefs (800-441-4488), which also come in shades of orange, [illegible] and peach.



Swatch Skin Collection

Lee Mindel keeps time with the line's extra-slim watches. Styles from traditional to wild start at $70 (www.swatch.com).



Great Design Under $100

Rhinestone Pens

Geoffrey Bradfield has purchased the bejeweled pens as gifts many times. Found at Fävia Boutique in New York (212-751-1505), the $79 items "have a lot of style," he says.



"Some of the greatest collections are merely found objects."
—Wallace E. Cunningham



Mouse by Microsoft

"Freedom of motion equals freedom of design," says **Suzanne Lovell**, who finds that the leather-clad Wireless IntelliMouse Explorer (www.microsoft.com) fills the bill at $64.95.



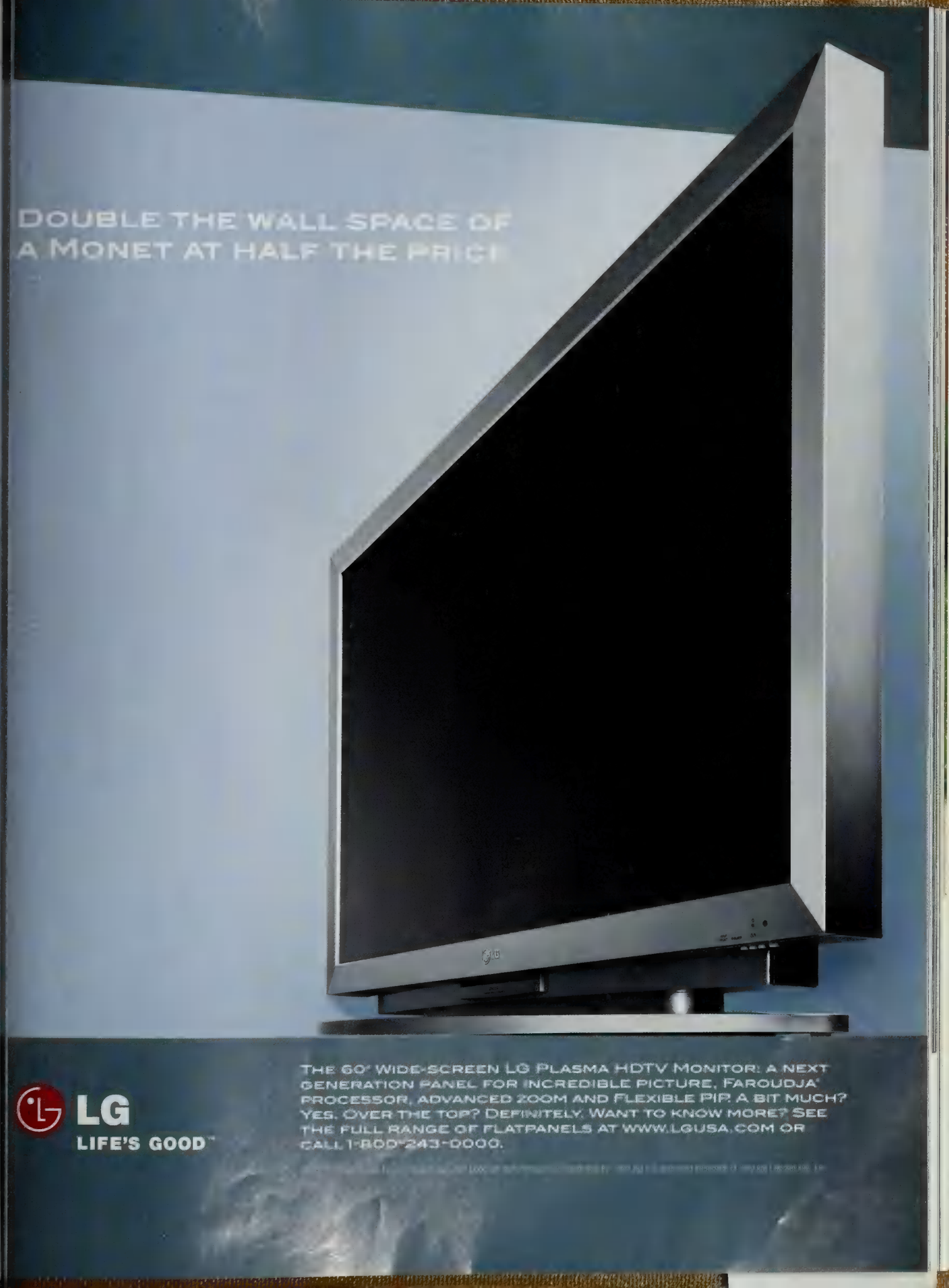
Stationery by Iōta

"I like the idea of sending things evolved from good design to others," says **Larry Yaw**. The $4 cards from the Basalt, Colorado–based Iōta (www.everyiota.com) make this simple.

Hurd Beeswax Candles

The Napa Valley, California, company's candles (www.hurdbeeswaxcandles.com) "are easy but warm, attractive and festive," says **Marc Appleton**. Pillars start at around $9. □





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A Virginia Thoroughbred

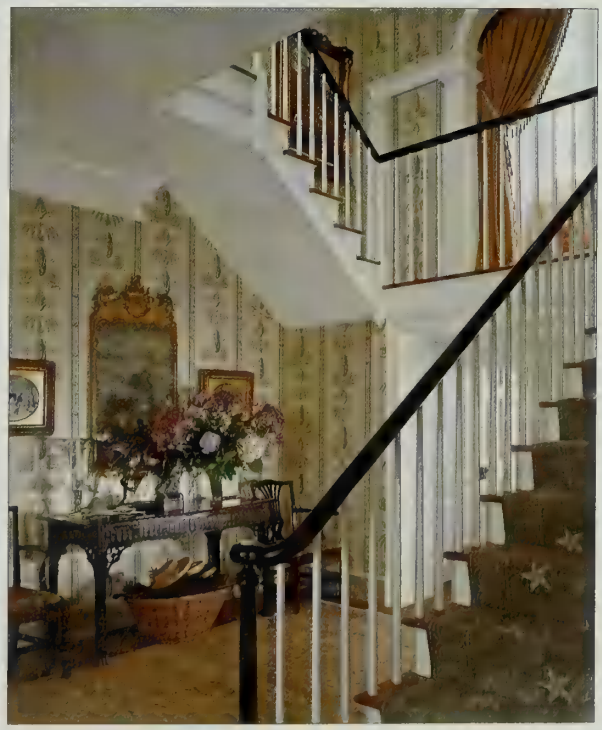
SOUTHERN COMFORTS AND TRADITION WARM A FEDERAL-STYLE HOUSE

Architecture by Tommy Beach, Jr., AIA /Interior Design by Mario Buatta
Text by Steven M. L. Aronson/Photography by Gordon Beall

For Mario Buatta, "horse sense" meant never having to encounter another horse. "I got bit on the elbow by one of my client's a few years back," he maintains. "He was all playful, and then all of a sudden . . ." Small wonder, then, that when Buatta was invited to decorate a house on a boundless Virginia horse farm, he was skittish. "I told them I'd do the job on one condition—if they promised to keep me at least 50 feet from every mare, stallion, filly and colt," he recalls, adding, "I did say that I loved the way they *look*."

The house was as yet unbuilt. The client, who'd made his mark in both the business world and the racehorse business, had recently decided to give the old family homestead to his children. Now he and his new wife, who describes herself as an





ABOVE RIGHT: Mario Buatta rides in a carriage with one of the owners of the Virginia house he designed. It was built by architect Tommy Beach, Jr. RIGHT: The entrance hall. Chippendale chairs from Hyde Park Antiques. Wallcovering, drapery fabric and fringe, Brunschwig & Fils.

LEFT: "The living room is light and sunny," says Buatta. The 1799 oil is by Ben Marshall. Regency round table, left, from Kentshire Galleries. Urn lamp bases, Florian Papp. Hyde Park Antiques Regency chair. Colefax and Fowler floral linen. Aubusson carpet from Stark.



Set by the French doors in the living room is a 19th-century English bureau-bookcase that Busatta found in London. "Black looks good here." The arrangement of equine and canine paintings includes an 1880 Henry Stull work, center. Old World Weavers table skirt stripe. Pouf fabric from Clarence House.

What the designer prides himself on having brought into the clients' lives, with his all-seeing eye, is color. Their old house was beige.







TOP AND ABOVE: "The red library is a smallish, square room with dramatic glazed walls and back-to-back sofas. It's a wonderful place to enjoy a before- or after-dinner drink." Hanging over the fireplace is a circa 1830 painting by Harry Hall. Cowtan & Tout leaf-patterned chintz.

avid foxhunter and carriage driver ("That's me—that's all I am," she laughs), were gearing up to build on a contiguous property he owned, whose perspectives were pastures and open fields and, this being the heart of hunt country, challenging jumps. The couple had already hired a prominent local architect, Tommy Beach, Jr., to design a large, harmoniously proportioned structure of native stone and pale yellow stucco, based on the floor plan of Virginia's early-19th-century Piedmont region houses (they were long, and one room deep to catch the sun from both sides).

"When you hunt, you have frequent falls and you can really get hurt, and then there are always carriage wrecks and things like that, so one of the biggest reasons for building this house was that someday we might need an elevator," the wife confides. "But when you put an elevator in a historic-plan house, you end up with a box in the hall landing, which is the only place you can put it. The architect evened things out by putting a closet on the other side and giving us *another* box. Then Mario came in, he looked up at the stairwell, and he started sketching—he sketched a molding, he sketched an arch, he sketched some pilasters, he sketched some drapes, he sketched an alcove landing and a wonderful Regency bench, and he went,



"I talked the wife into having a blue room," Buatta says of the dining room, which reminds him of the one he redid for Blair House in Washington, D.C. Edward Troye painted the circa 1840 oil. The Regency chairs and the 19th-century crystal chandelier are from Guy Regal.





LEFT: Buatta designed a four-poster, among other pieces, for the "very feminine" master bedroom. Colefax and Fowler lamp bases. Floral chintz and bed-lining check from Brunschwig & Fils. Table skirt silk from Scalamandré. Cowtan & Tout fabric for settee. Stark carpet.

RIGHT: A porch punctuates the rear façade. BELOW: "The front of our house is more formally planted, but everywhere else is sort of Capability Brown or Winterthur, if you will," says the wife, who chose Dana Westring to landscape the property.





'There!' " Though Buatta playfully refers to his feat of prestidigitation as "the raising of the arch," the fact remains that he had indeed turned an aesthetic liability such as an elevator into the occasion for a whole cache of decorative assets.

What the designer prides himself on having brought into the clients' lives, with his all-seeing eye, is color. Their old house was beige; this one has a blue dining room, an apricot kitchen, a yellow living room, a red library, a caramel sitting room and an apple-green bedroom. Yet the entrance hall—the very core of the house—is determinedly neutral, all tans and creams. Buatta believes that "the feeling in an entrance should never be overfriendly—you don't know if you're going to want to invite a person any further into your house than your front hall."

In the case of the dining room, the wife questioned the blue almost to the last. "They always come around to liking what you suggest," the designer insists, "because they suddenly realize you know best. I mean, why do we go to a doctor, or a lawyer—to *not* take their advice?" Buatta has christened this the Blair House dining room; to him, it's reminiscent of a dining room he actually did redecorate in the presidential guesthouse in Washington, D.C. (see *Architectural Digest*, October 1988). The feeling here is formal, too, but country formal: inviting, not forbidding. Playing off the cerulean of the glazed walls

continued on page 248

A Beautiful Balance

PROTECTED YET VULNERABLE, A FLORIDA HOUSE TRUSTS IN ITS DUAL NATURE



Architecture by Toshiko Mori, AIA
Text by Joseph Giovannini
Photography by Paul Warchol

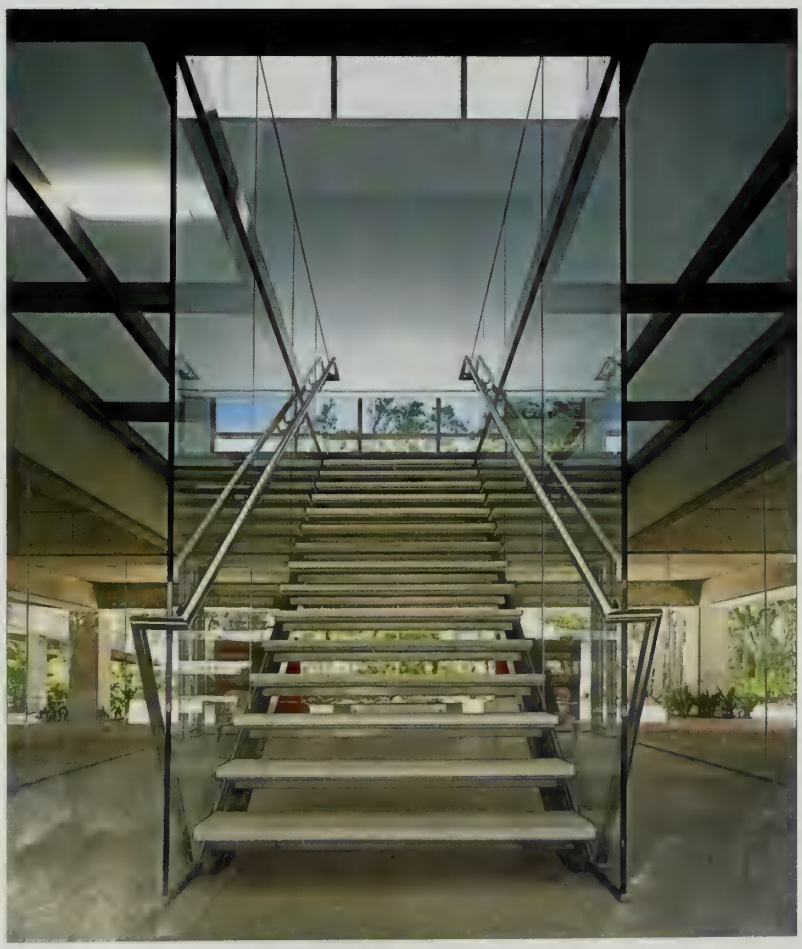


A house on Florida's Gulf Intracoastal Waterway was designed by architect Toshiko Mori for Renée and Michael Silverstein. RIGHT: A semi-tropical jungle environment, hurricanes, floods and exposure to harsh sun and salt air dictated the house's powerful, elevated concrete form.



On your skin, Florida is a breeze. But on roofs and walls —day in, day out; year in, year out—the driving rains, corrosive salt air, insistent sun and passing hurricanes take their toll. Houses built on Sarasota's barrier islands, which divide the Gulf of Mexico from the Intracoastal Waterway, suffer twice the strain: Heavy weather pounds from two directions.

On any given perfect Florida day the banana and palm fronds hula in the balmy breezes to the rhythmic crash of breaking waves. But the two-bedroom vacation house that New York architect Toshiko Mori designed for New Yorkers Renée and Michael Silverstein takes the longer view: Built to survive the elements, the two-story concrete structure—elevated above the floodplain on piers and topped with a floating roof creased side to side—demonstrates that, even in architecture, the best defense is a good offense. Mori has capitalized on the



LEFT: "The house is framed by the geometric envelope of the hard body. The interior is soft in contrast," says Mori. On the east side, which faces Sarasota Bay, a ramp, at right, "ties the house to the landscape." RIGHT: The entrance stair is "hung" beneath the structure from the floor al



A glass floor surrounds the entrance stair in the central atrium, which displays a large dichroic glass sculpture by James Carpenter. The dining area beyond is on the house's west side, facing the Gulf of Mexico. OPPOSITE: As seen from below, the triangular installation diffuses daylight from clerestory windows.





With a palette of frosty quartzite, varieties of glass and misty mosaics, the architect develops spectral plays of light.

"Throughout the day the furniture in the living room is accompanied by shadows," says Miró. The aluminum-and-leather chairs from 1970 are by Jacques Charpentier. Near the 1942 Jean Royère lamp are a 1951 Paul Frankl sofa and club chair and a 1950 Jean Prouvé console.



site and conditions to create a vessel that can sail handsomely through any storm, while delivering the Silversteins, on all the other days, to the double views, benign weather and rush of photons.

"The poured concrete gives the house the reality and the appearance of grand but simple strength," says Renée Silverstein, the architecture critic in the family. "But I don't like to use the word *simplicity* because the design isn't simple at all. It's straightforward, a quality that fits the Florida landscape."

Lifted on eight concrete piers, its body cantilevered in four directions, arms akimbo, the house appears very much the extroverted physical specimen fit for the beach. Its strong, straight lines complement the lush and sensuous vegetation. "The house is massive, but when you look at the building front or back, it's floating in the air, hovering," says Michael Silverstein, a not-very-retired executive.

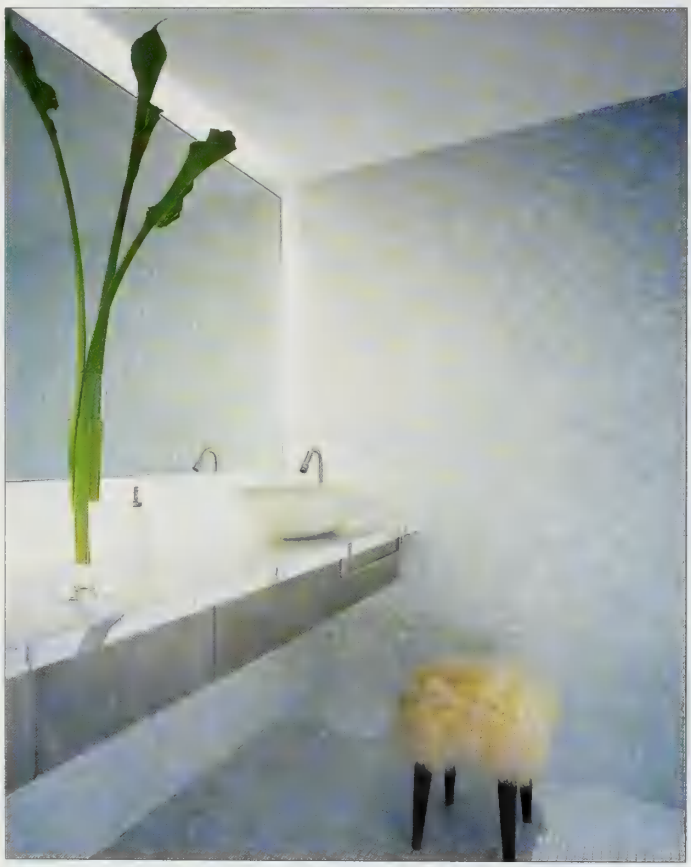
But Mori has cultivated an atmospheric interior within the taut concrete volume. "The whole concept was to build a protective shell, like a horseshoe crab's, with a soft inside," she says. With a palette of materials featuring frosty quartzite, varieties of glass and misty mosaics, the architect develops spectral plays of light, creating an always-changing environment of fugitive effects that philosophers would call phenomena. The specially coat-

ABOVE: "The intersection of the east/west horizontal axis and the vertical axis of stair, sculpture and clerestory is in the atrium," Mori notes, adding, "The materials and degrees of diffusion give the space an ethereal quality." A Jacques Ribeyre lamp, circa 1970, is in an alcove.

BELOW: Luminous industrial materials, such as black-granite counters and stainless-steel-and-glass cabinets, were used for the simple kitchen. Blue-toned wall panels reduce heat and evoke the water that is prevalent around the house. The breakfast terrace overlooks the gulf.







Top: A 1938 Royère club chair is in the master bedroom, along with two 1940 chairs and a secretary designed by André Sornay. Above: Reflective glass-mosaic tiles line the powder room. The 1940 stool, also by Royère, has stained-oak legs and is covered in sheepskin.

ed plate-glass windows cast a cool blue light that pales the interiors, refining the common concrete-block side walls and industrial floors. Panes of translucent glass incandesce when struck by the sun and otherwise bask in an ethereal haze of their own emission.

The Silversteins also commissioned Mori's husband and sometime collaborator, James Carpenter, a noted environmental designer who specializes in glass and light,

Right: Sunsets over the gulf are enjoyed from the second-floor bedrooms as well as from the shaded terrace stretching the length of the first floor. Eight concrete pillars raise the house above flood level and give it the appearance of floating over the transparent entrance.

to create an installation over the stairwell set in the middle of the square plan. "In the ceiling, there's a prism, and with the movement of the sun, the prism sends splashes of color onto the walls," explains Michael Silverstein. The dichroic coating on the glass divides light into a spectrum whose colors shift with the viewing angle. "When you live here and wake up in the morning, you see things that you didn't recognize the day before or the week before or the season before," adds Renée Silverstein. "All the materials and geometries take the light differently, producing ephemeral effects."

The double nature of the house, which has an exoskeleton protecting a softer core, evolved not just from Florida's weather conditions but because the Silversteins, who are distinguished furniture and art collectors, are not snowbirds who simply alight, drop their bags and throw open the patio doors. "Furniture and artwork are key to us," says Michael Silverstein.

"How they might display and live with their furniture collection triggered my imagination toward a contemporary space with generous proportions and an ethereal inner character," Mori says. "The furniture demanded an abstract background with enough space to give life to it. I thought of it as a gallery living room slightly more monumental than a regular domestic space."

Mori devised three ways of negotiating the transition from the protective exterior

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Its body cantilevered in four directions,
arms akimbo, the house appears very much the
extroverted physical specimen fit for the beach.





Interior Architecture and Design by Peter Marino, AIA
Text by Judith Thurman
Photography by John M. Hall

Modern Times at the Palais-Royal

ART COLLECTORS GO DÉCO IN PARIS



Architect Peter Marino brought a 1930s sensibility to a couple's duplex in Paris. ABOVE: Jeff Wall's 1994 *Diagonal Composition I* sits atop a bronze armoire in the salon. Sculptor Claude Lalanne created the bronze bamboo on the fireplace; the low table is by Yves Klein.

LEFT: The salon of the apartment, which is housed in the Palais-Royal, has a low table designed for the space by artist Jenny Holzer. Above the sofa is *Untitled #20*, 1988, by Agnes Martin. The bowl and vase are by French ceramists Émile Decoeur and Édouard Cazaux, respectively.

The ancient and historic Palais-Royal, built by Cardinal Richelieu in the 17th century, lies just north of the Seine behind the Louvre, adjacent to the Comédie-Française, and a little east of the Tuileries. It is one of the most prestigious addresses in Paris, though that hasn't always been the case. During the Régence—a great period for furnishings, though not for public morals—Philippe II held famous orgies there, and the square acquired a louche reputation that it kept well into the last century.

Fire destroyed most of the original edifice in the mid-1700s, and it was expanded to include a low, three-sided building with an extremely fine columned arcade that enclosed a formal public park. The galleries on the first

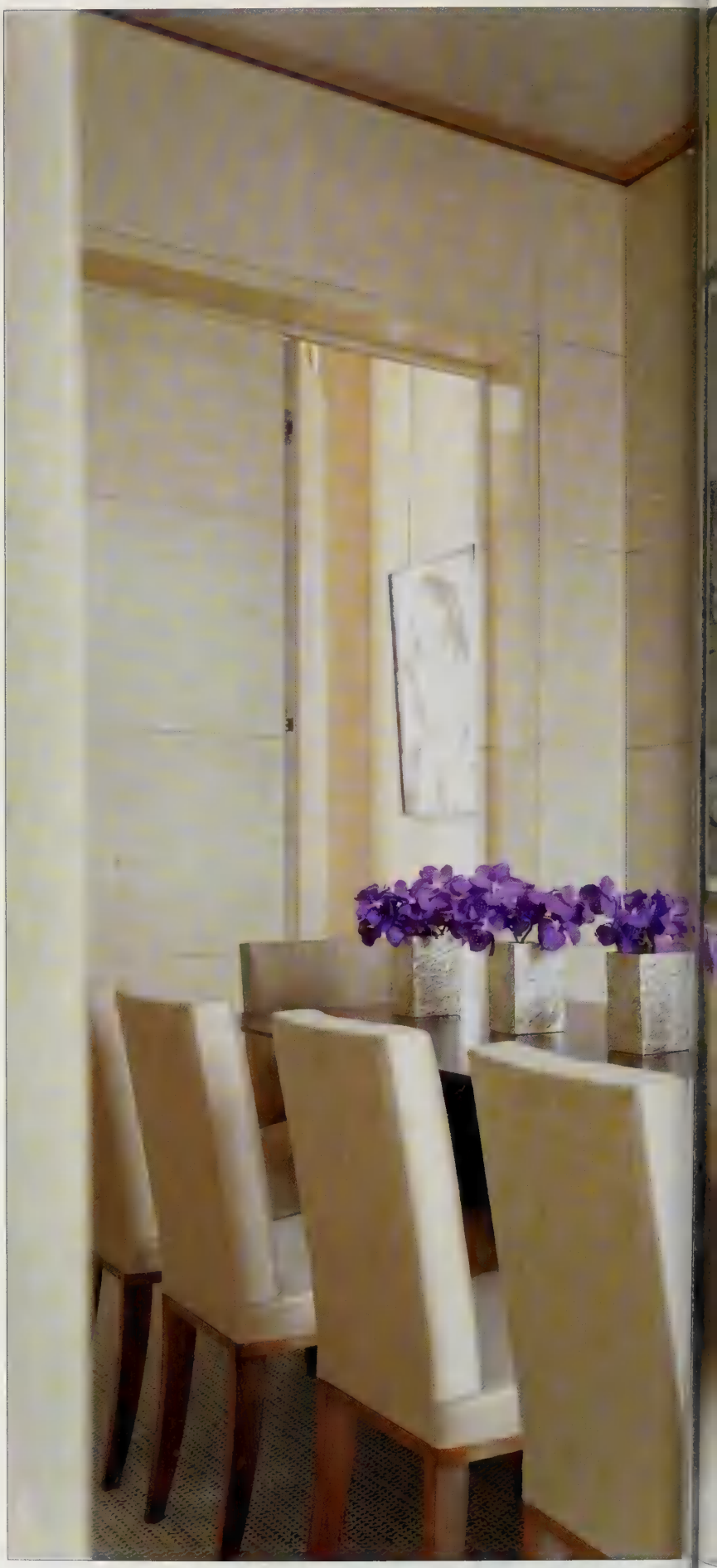
floor were rented as shops (and still are —the premises of pornographers having been replaced by luxury boutiques). The low-ceilinged mezzanines, with their demilune windows, housed servants, while the lusty royal inhabitants and their entourages occupied the upper stories. Cocteau, Colette and other artistic luminaries, particularly those connected with the theater, have made the Palais-Royal their home—and many still do.

A sophisticated modern couple who avidly collect modern art (the husband is American, the wife French) recently acquired a duplex in the square that they use, the husband says, "for roman-

A monumental photograph by Thomas Struth contributes to the Cistercian purity of the dining room.

tic weekends and family gatherings," as a base for visiting museums and for entertaining a large circle of Parisian friends. The grandly proportioned public rooms on the *étage noble* overlook the allée of plane trees and the sculpture garden, but when the couple first saw them, they were smothered in ormolu and brocade, while the bedrooms on the mezzanine—tented in oxblood cashmere—were practically a tomb.

Without hesitation, the couple turned to Peter Marino—the architect with whom they had collaborated on four previous residences, including their opulent and traditional New York apartment (see *Architectural Digest*, March 2000). "One of the reasons we love Peter," the husband says, "is that he instantly sizes up the existing bones of a place, listens attentively to your goals for it and



"I gave the dining room a tall ceiling to accommodate the large Thomas Struth photo," says Marino. *Pergamon Museum VI, Berlin* is from 2001. Beyond is a portrait of Andy Warhol by Vik Muniz. Thai silk on chairs, Jagtar through Brunschwig & Fils. Patterson, Flynn & Martin rug.





Creating a serene environment for the superb collection of art that the clients were assembling for the apartment was a priority.



Marino added a walnut furniture suite by Pierre Chareau to the entrance gallery, in which hangs an untitled 1991 oil by Francesco Clemente, at left, and *Irregular Curves*, 2000, by Sol LeWitt. "We were careful to include an international cross section of artists," says the husband.



ABOVE: Marino fabricated the entrance gallery stair without risers "to allow light to flow uninterrupted through the room." At left is a bronze vase by Claude Lalanne. The ceramic vase on the chest is by Kristin McKirdy. The woven-chintz rug is from Patterson, Flynn & Martin.

comes up with the most imaginative solution for achieving them." "When you've worked with clients for 20 years," Marino observes, "you know the quirks and nuances of their style, and they appreciate your strengths and vision. That mutual confidence makes it easy."

It was obvious to everyone that a coat of white paint and some 100-watt lightbulbs were not going to address the shortcomings of the space: A gut renovation was in order. The first priority was light, and the second, creating a serene environment—easy to maintain—for the superb collection of art that the couple were assembling specifically for the apartment. "I felt that the French modernism of the '20s and '30s was an appropriate point of reference for both the classical architecture and the Minimalist art," Marino says. "It was a style born in Paris: a synthesis of coolness and warmth that represented the last great period of hand-fabrication and the first of radical simplicity. My own work has an affinity with the way masters of that style, like Jean-Michel Frank and Pierre Chareau, used precious, handmade objects and materials in a very clean and streamlined way. Luxury of texture without superfluity of detail is just what you want in any pied-à-terre, but particularly here."

In response to the husband's admiration for the work of Richard Serra, Marino designed a riserless staircase of Cor-Ten steel for what was once a depressingly stuffy and cramped foyer but is now a dramatic entrance gallery that makes the most of windows on both sides. The cantilevered steps seem almost weightless, and the windows are scrimmed in parachute fabric intricately hand-folded by an origami artist. Cerused *wenge* floors and luminous walls





OPPOSITE: Marino envisioned the anteroom leading to the master bedroom as "an interstitial area that serves perfectly as an office." ABOVE: In the master bedroom, Francesco Clemente's 1988 pastel-on-paper *Beneath the Sky* hangs above an André Arbus sycamore commode.

RIGHT: In the small guest room, as throughout the apartment, the architect made sleek furnishings to fit the space. "The minimalist concept works in a building with such classical bones," says the husband. "It's a privilege to inhabit a place that's so important in French history."

of Venetian plaster contribute to the impression of transparence.

Taking his inspiration from the modernist and Art Déco fascination with nautical design, Marino treated the bedrooms on the mezzanine as if they were staterooms on a '30s ocean liner. While the arched windows have great charm, the rooms themselves—built for maids and valets—were never intended to be anything but humble. "I used every trick in the book," Marino says, "to maximize what felt almost like a crawl space." Built-in beds and closets in the guest room and radically scaled-down furnishings in the master bedroom create an illusion of higher ceilings and translate confinement into coziness.

The proportions of the dining room —a sliver of space on the main floor— are just as minutely calibrated. "It's incredibly deep and narrow," Marino remarks, "just 10 by 17 feet. I designed a modern monk's table of palmwood that barely measures 24 inches, and I paneled the walls in parchment to give them luster." A monumental photograph by Thomas Struth and a simple rug of custom-woven sisal contribute to the impression of Cistercian purity.

There were no such constraints on Marino's virtuosity in the salon: a noble rectangle with windows on the long wall draped in silk taffeta. Upholstered

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Designers Discover Design

A Market for Metal

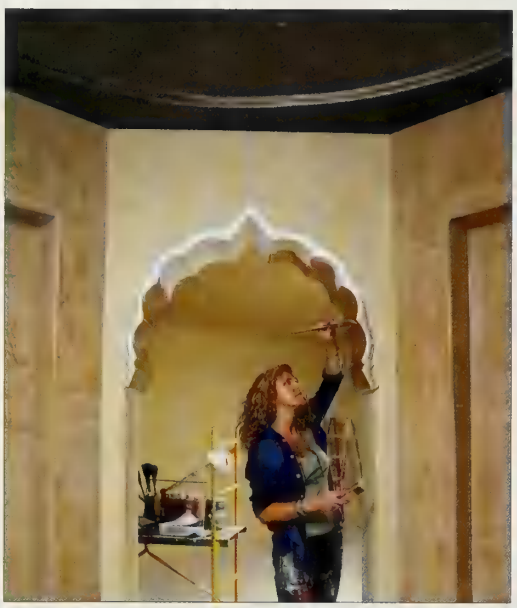
"Most of their work has been one-of-a-kind, so we're excited about them going public," **Paul Vincent Wiseman** says about **Tuell + Reynolds**. Based in Northern California and headed by Randy Tuell and Victoria Reynolds, the boutique firm, which has been doing custom metalwork for years, is introducing 12 versatile designs (below and right), available through DeSousa Hughes, that are handmade of cast bronze and forged iron or steel with its signature subtle finishes.

Tuell + Reynolds, 52 Front St., Healdsburg, CA 95448
www.tuellreynolds.com





"We shoot for our pieces to have a 300-year life span," says Randy Tuell.



Finishing Touch

If you can tell how it was done, it was a bad job," painter Jo LeSoine says of some misguided faux finishes. LeSoine (left) has taken the old techniques she studied in Europe and San Francisco a step further to create her own distinctive finishes and her trademark Venetian plaster. Clients, including **Richard Landry**, can view her comprehensive sample library at **Real Illusions**, her Venice, California, studio.

Real Illusions
1104 Palms Blvd.
Venice, CA 90291
310-452-0237

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Sanderson

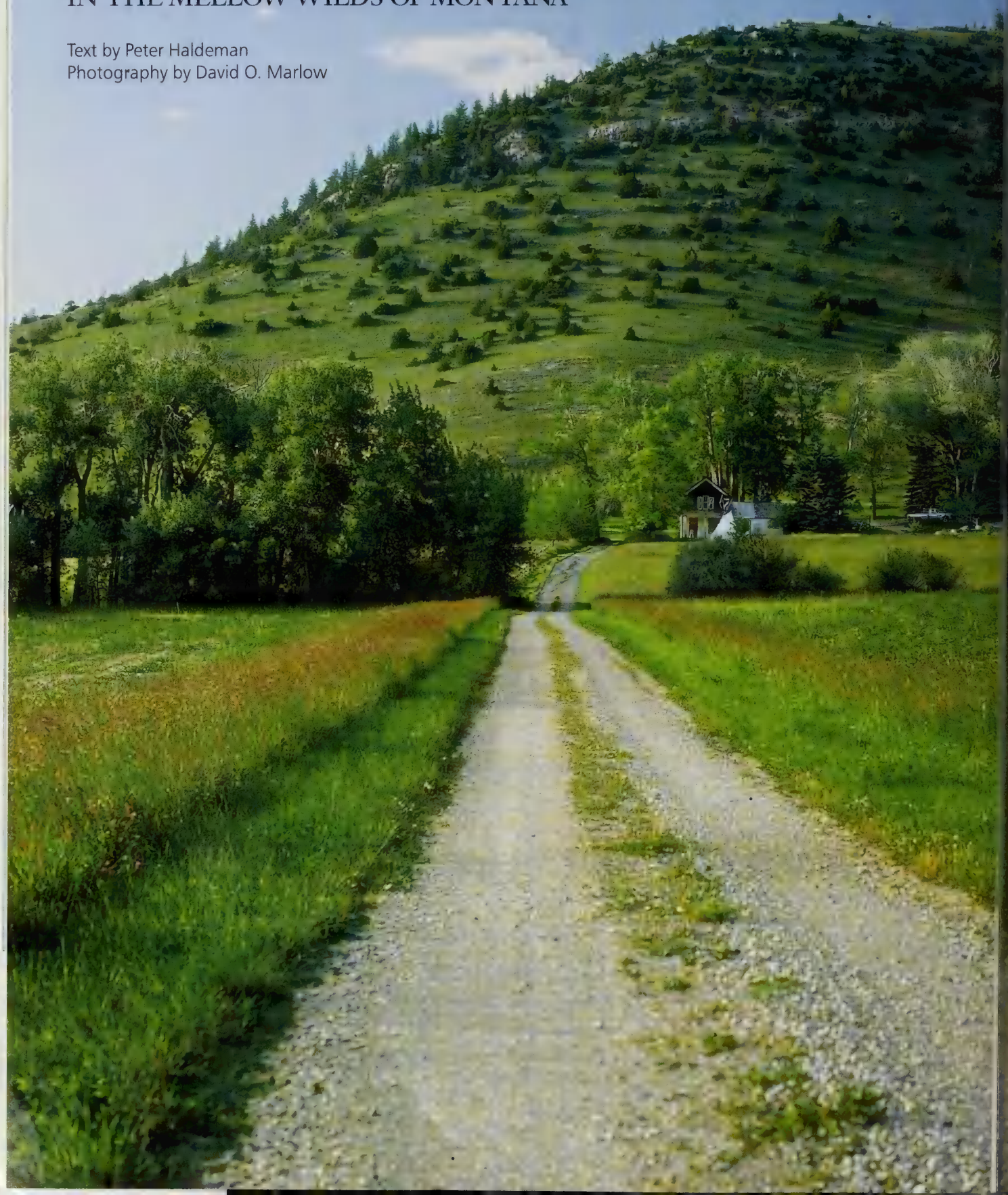
Georgian Tapestry

The Gainsborough Silk Weaving Company, shown in the U.S. by Sanderson (212-319-7220), is offering *Georgian Tapestry*, based on a 1720 design.

Peter Fonda's Easy Ride

WITH HIS WIFE, BECKY, THE ACTOR RELAXES IN THE MELLOW WILDS OF MONTANA

Text by Peter Haldeman
Photography by David O. Marlow



RIGHT: Actor Peter Fonda and his wife, Becky, with their Lab Lake Speed on the porch of their 1934 log cabin in Paradise Valley, Montana. LEFT: A dirt road leads to the residence. "I love it here," he says. "The whole family comes out, and we do our thing; we have a good time."



THEO WESTENBERGER

A late-summer afternoon in Paradise Valley, Montana. The mercury's breaking records, it's shooting star season, and Becky Crockett McGuane Fonda (direct descendant of frontiersman Davy, former wife of novelist Tom, present wife of actor Peter) would very much like to sleep outside in the Fondas' tepee. There is, however, the small problem of the black bears in the apple orchard. The heat has depleted the bears' food sources in the mountains, and the Fish and Wildlife people think the animals should help themselves to the apples. Which would all be well and fine—Terry Connie Francis and Lake Speed, the Fonda Labrador retrievers, would tree the bears if they posed any threat—but in the meantime the Labs are barking their heads off, and who could sleep through that?

Just another day, you might say, in Paradise.

In the popular imagination Peter Fonda will always be linked with Captain America, the renegade biker he portrayed in *Easy Rider*. Fortunately for him, the image is not entirely out of sync with



Fonda, who has twice been nominated for Oscars—in 1969, for cowriting *Easy Rider*, and for his lead performance in 1997's *Ulee's Gold*—has lived on the property with his wife for nearly 30 years. RIGHT: An 1892 homestead house faces a handcrafted tepee and the Absaroka Range.



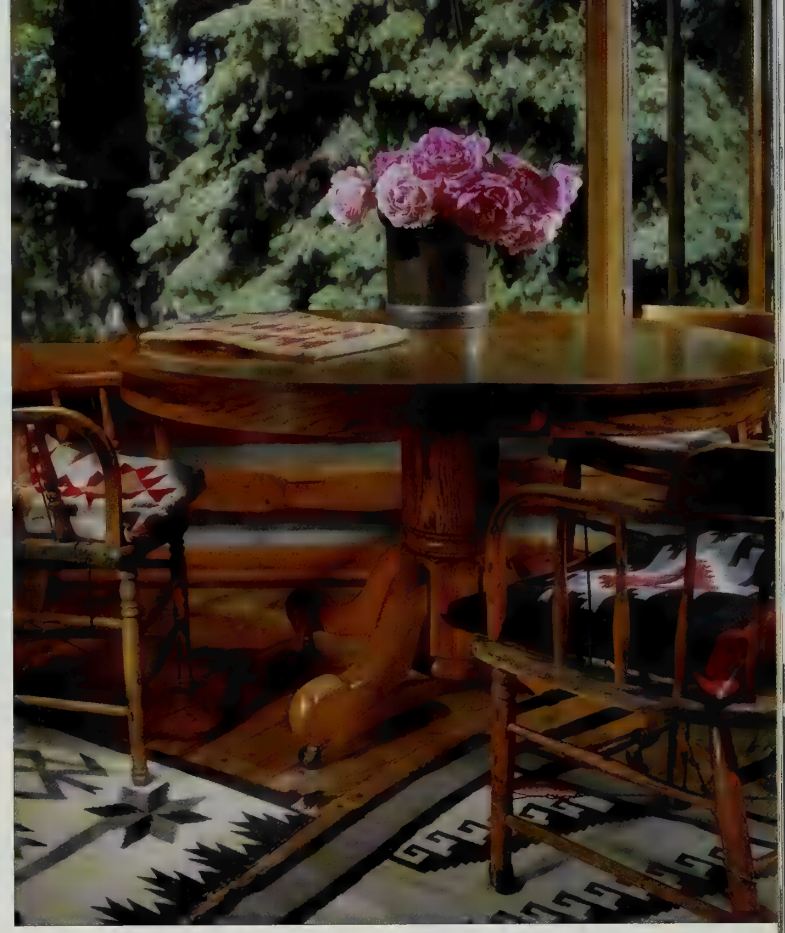
the man. Fonda (son of Henry, brother of Jane, father of Bridget) seems born to be at least a little bit wild. Witness *Don't Tell Dad*, his tell-all family memoir. Or the roles he tends to play—a North Dakota sheepherder in this winter's *Wooly Boys*, an errant cowboy in the rerelease *The Hired Hand*, an exceptionally sleazy record producer in *The Limey*. Or the place he calls home, a working ranch located roughly 1,000 miles northeast of Hollywood.

Fonda was a divorced father of two living on an 82-foot ketch when, in 1974, he appeared in a movie written and directed by Tom McGuane—and met his second wife. Within a year Becky Fonda, who had been living in Livingston, Montana, and is something of a free spirit herself, had purchased a sheep ranch for the two of them just outside Yellowstone National Park—sight unseen by Peter. "There was a wonderful old log cabin that had these huge blue spruce trees all around and the best views in the valley," she explains. "I'm not into feng shui, but it had that angle, with a hill in the back and a creek on both sides." Fortunately, he shared her enthusiasm for the place. "I said, 'Oh, man, a log house. Incredible.' I'd always wanted to live in a log house."

The two-bedroom cabin was built in the 1930s and was once owned by Dan Bailey, a physicist and fisherman of some renown. Along with the original homestead house, a barn and some outbuildings, it sat on a section of land overlooking the majestic Absaroka and Gallatin mountains. "There were sheep living in the homestead house when I first scoped it out," admits Becky Fonda. "But the cabin was in pretty good shape." Despite modern touches like linoleum floors, the cabin retained much of its charm. "Peter was looking at the walls one day. He took a flashlight and a saber saw and cut a square in the lath and plaster and went, 'Aha!' There were just these beautiful honeyed logs underneath."

Fortunately, Peter Fonda shared his wife's enthusiasm for the place. "I said, 'Oh, man, a log house. Incredible.' I'd always wanted one."

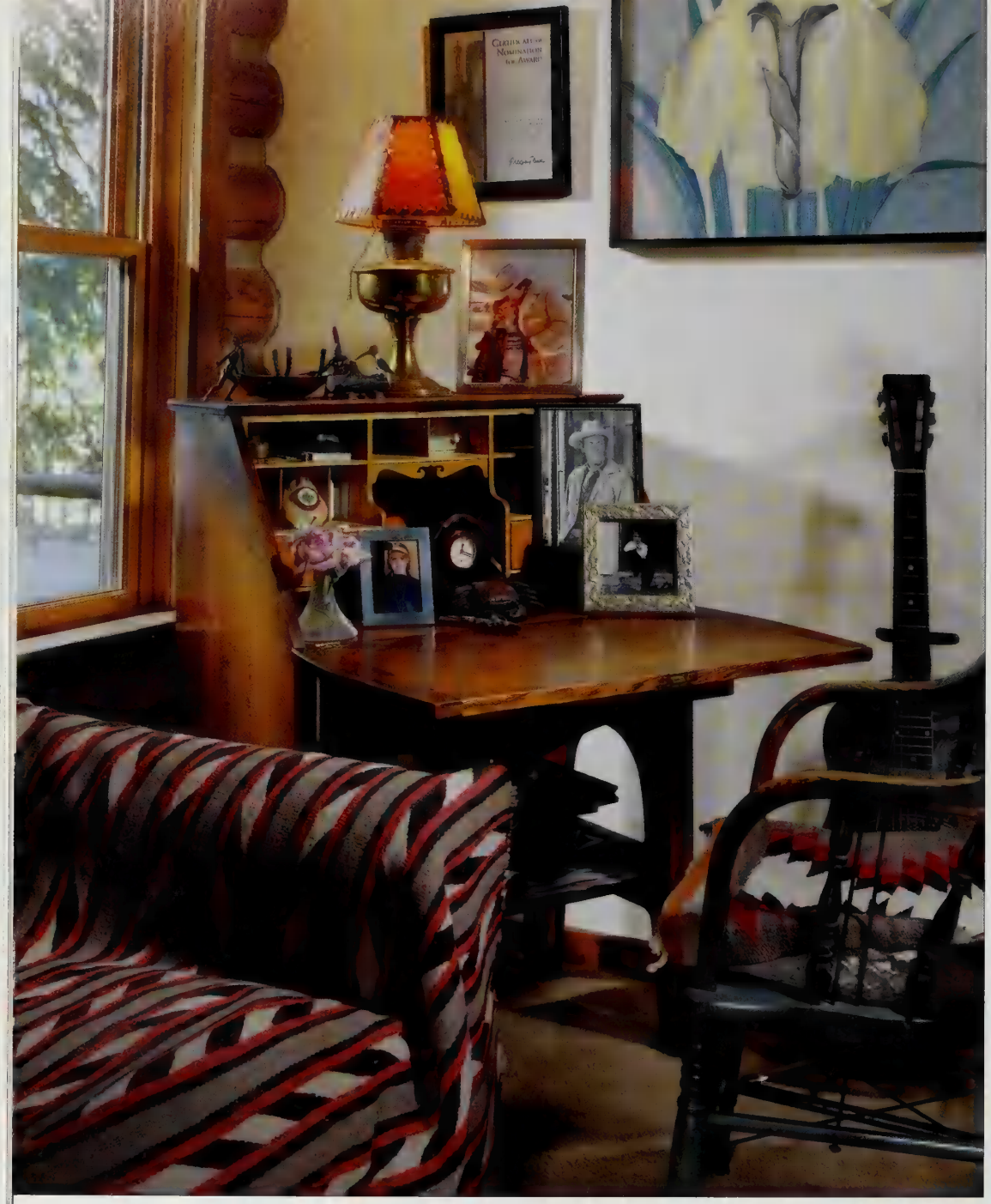
The sheep were evicted—the Fondas now grow hay, barley and rye in addition to apples—and Becky laid out gardens for her prizewinning peonies. They restored the cabin's log walls, removed the linoleum and added closets, another bedroom and a mudroom. Becky Fonda set about making the house "toasty" with Navajo rugs, heirloom furniture, vintage light fixtures, photographs by Edward Sheriff Curtis and paintings by local artist Russell





OPPOSITE: A work by Russell Chatham hangs above what Becky Fonda calls "the dogs' sofa" in the living room. Among the awards on the bookshelf is Fonda's Golden Globe for *Ulee's Gold*. The rugs are Navajo: On the sofa is Two Grey Hills; on the floor is a 1920s Tec-Nos-Pos.

"It's very cozy, very personal, here," says Peter Fonda. ABOVE RIGHT: Peonies from Becky Fonda's garden are on the dining table. The chairs came from the Great Northern Railway. RIGHT: Roseville pottery from the 1930s and '40s fills a 1780s Welsh dresser in the kitchen.



OPPOSITE: Family photos and a 1940s quilt top the night table in the master bedroom. On the walls are a 1930s Navajo rug, a photograph of Peter Fonda by Irving Penn and a 1941 calendar by artist Winold Reiss. The crocheted bedcovering, made by a local artist, features small red roses.

ABOVE: Peter Fonda keeps his vintage Hawaiian steel guitar in the office. The lamp came from *Tatoosh*, the boat he once lived on. On the desk is a black-and-white still of his father, actor Henry Fonda, from the 1957 movie *The Tin Star*. The painting, *Iris*, is by Rosalyn Mina.

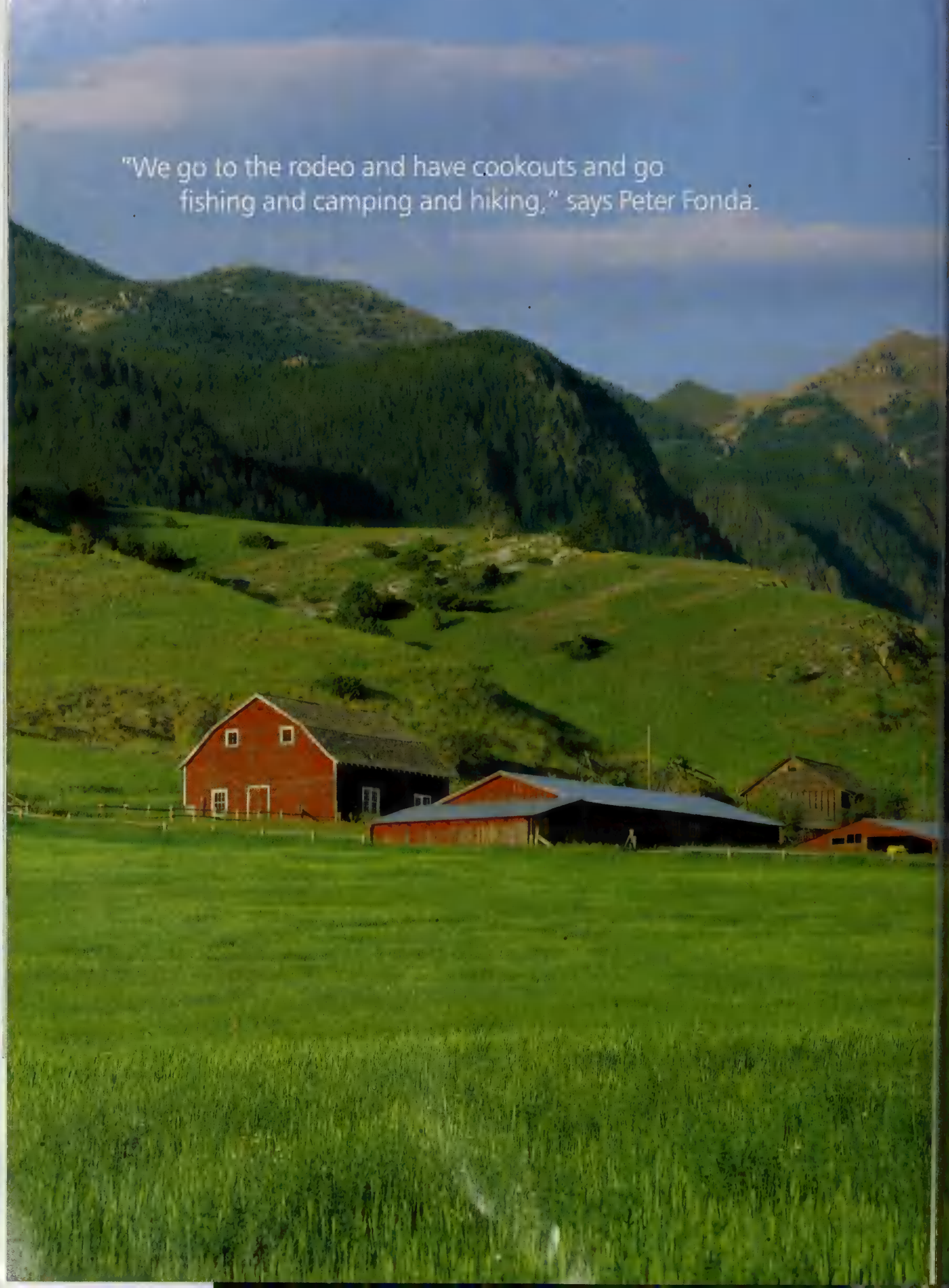
Chatham, and Roseville and Indian pottery. Personal effects crowd the homey rooms —photos of friends and family, porcelain hand-painted by Becky's grandmother, Peter's collections of old black-powder guns and Hawaiian steel guitars (he is known to jam on the porch with neighbor Jeff Bridges). "If you sit on a sofa, there will probably be a dog next to you, and it will be a Lab," says Becky Fonda. "Everything is built for comfort."

Unlike most of Livingston's higher-profile residents, the Fondas have always lived here year-round, braving the severe Montana winters to raise two sons from their previous marriages on the ranch. "It was pretty interesting, moving from a ship in the tropics up to the mountains where it gets 40 below," muses Peter Fonda. "I'd get a snowblower in front of my tractor and go out and blow snow just to go to the market." But, he maintains, "it was a fabulous place for the boys to grow up. They got all of that country space and cleanness—and the best powder in the West."

Bridget Fonda would visit from L.A. during vacations, and the extended Fonda clan still gathers here every Fourth of July. "Jane's kids and our kids get together, and we go to the rodeo and have cookouts and go fishing and camping and hiking," says Peter Fonda. Did we mention the Road King in the driveway? A big gleaming bike with a license plate that reads 2DBONE, the Road King affords long back-road excursions like the trip Peter Fonda recently made to Milwaukee for Harley-Davidson's 100th birthday party. "I belong to a motorcycle club called the Uglies," he says. "Most of the Uglies go out for long-distance rides on couches, meaning they've got the soft seats, the bags, the radios. The Road King," he insists, "is more of a hair-in-the-wind bike."

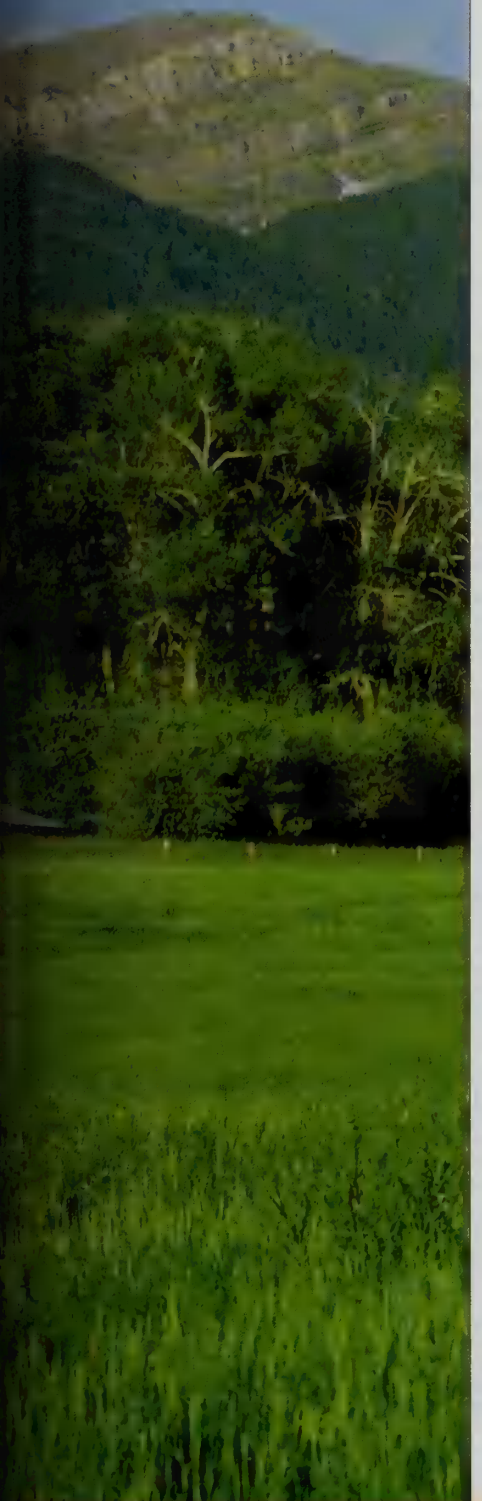
Still, maybe it's age, maybe it's his wife's rose-hip jam, but Peter Fonda shows a few signs of mellowing. "This is the longest he's ever been in one place in his life," says Becky Fonda. "When he comes home from a shoot, I can always hear this little sigh come out of him." No disagreement there. "To sit down in a lawn chair and look up at the mountaintop and watch the golden eagles teach their chicks how to fly," says Peter Fonda, "it's absolutely unique. We can park our lives here, as it were. For a while, anyway." □


ROUTE OF THE
EMPIRE BUILDER
DECEMBER 1941



"We go to the rodeo and have cookouts and go fishing and camping and hiking," says Peter Fonda.

Several outbuildings, including the barn, at left, echo the compound's gait as a sheep ranch. The Fondas (right) tend their own fields of alfalfa, barley and rye, orchards, garden and chicken coop. BELOW RIGHT: "It's an expression of freedom," Peter Fonda says of his Harley-Davidson Road King. "I don't ride the highways. I ride the side roads."





THEO WESTENBERGER



Architecture by
Christian Garnett Partnership
Interior Design by
Tim Gosling, BIDA, of Linley
Text by Elizabeth Lambert
Photography by Scott Frances

The biggest treat is to be able to design an *entire* project, from the first planning to the last detail," says Tim Gosling, director of Linley in London. "Robert Adam lived in an age when he could hope for that kind of total design; Frank Lloyd Wright wouldn't pick up a pencil without demanding it—but today it's a rare privilege. This house in Cambridge was couture thinking. There were no leftovers from previous homes—every piece of furniture was designed or bought specifically for it; every room was considered as a space for the client's contemporary paintings and classical sculpture."

The client is a firm believer in the fresh start. "If you do a house in pieces, it's never right," he says. "Your thinking gets tangled, and you find yourself sitting in a room, knowing there's something wrong with it but never quite certain what it is. The proportions? The doors? Better to buy a house in the right location, redo it completely





ABOVE: "The newly widened central hall became the axis of the house," designer Tim Gosling, director of the London firm Linley, says of the Cambridge, England, residence he reworked with architect Christian Garnett. RIGHT: A Georg Baselitz painting hangs in the living room. Jim Thompson ottoman fabric.

Shaken and Stirred

AN ENGLISH HOUSE STARTS FRESH— AND FINDS A NEW IDENTITY



"We consciously shaped spaces to direct you from one room to another, like walking through a piece of sculpture."



and have exactly what you want. Get it right in the first place, and it will last."

The house was built early in the 20th century. It still had all the solid confidence the era suggests but had become confused by haphazard changes over the years. The client and Gosling talked through the broad concepts; Christian Garnett was the architect who realized the ideas. Grahame Roberts, of Interior plc, was the restoration specialist.

"The paintings needed rooms with a stillness of their own," says Garnett. "The dynamic would be movement between the rooms, so we consciously shaped spaces to direct you from one room to another, like walking through a piece of sculpture."

Space can be difficult to envision. Gosling's solution was to build a model. He began as a theater designer and made models for stage sets, so he often hauls

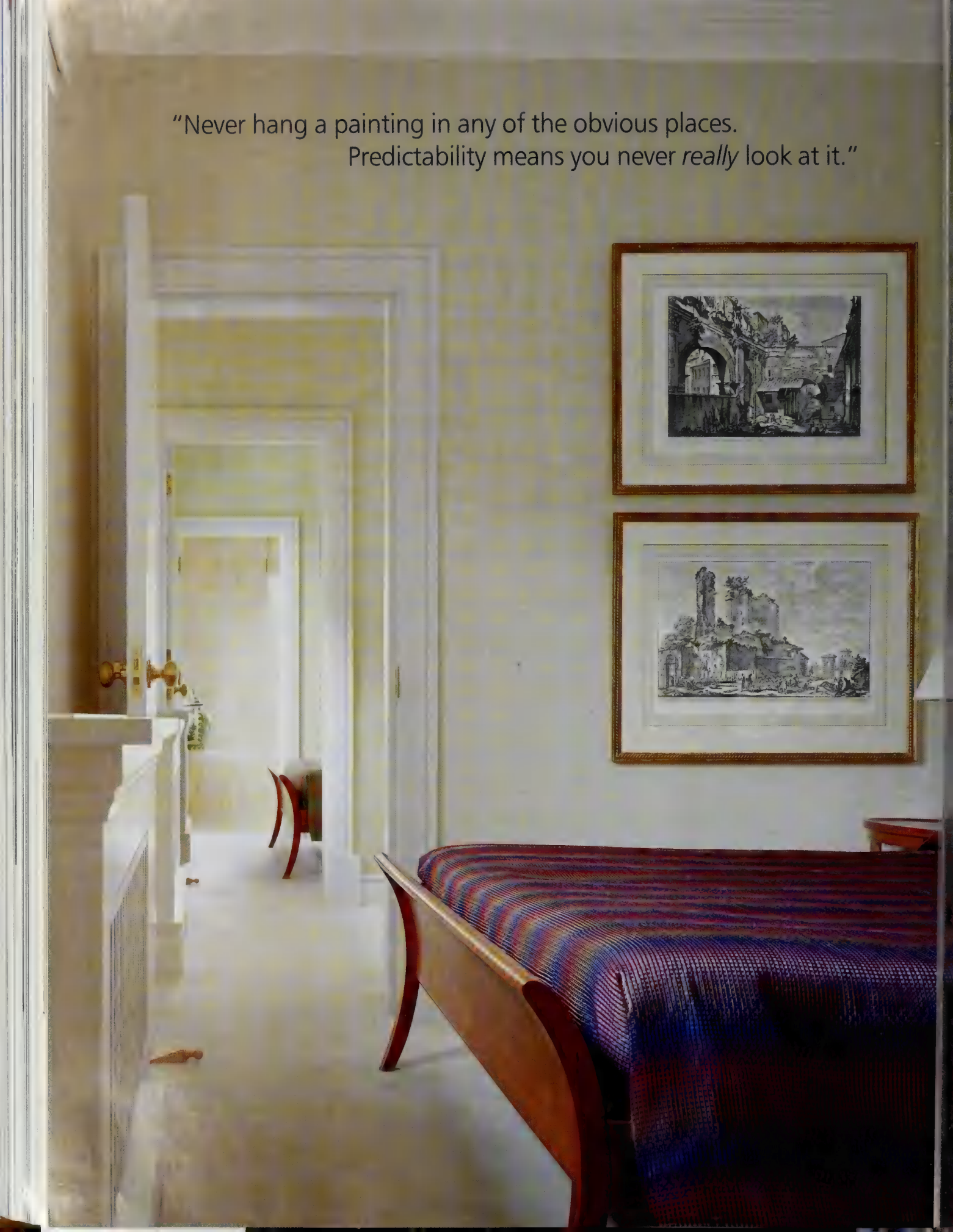


"A house that encourages you to move through it gives a bonus—you see the small pleasures of light and space with a fresh eye as you walk." ABOVE: The Russian room is named for the circa 1810 settee and armchairs. It opens to the study, which is paneled in English sycamore.

"My client wanted a retreat that could be used for entertaining or for solace," says Gosling (right). OPPOSITE: "We based the design of the dining room on the one created in the 1930s at Eltham Palace," he points out. A Greek vase inspired the motifs of the inlaid wall panels.



"Never hang a painting in any of the obvious places.
Predictability means you never *really* look at it."



OPPOSITE: Piranesi engravings overlook a guest room. Jim Thompson fabric. BELOW: "The master bedroom has a 1940s ambience." The photograph is by artist Elger Esser. Linley craftsmen executed the room's furniture, along with most of the pieces in the house. Edelman leather.



"It's an early-20th-century structure with a concealed contemporary twist," explains Gosling. "We totally reconstructed it so that the spaces and the style of living now flow." ABOVE: The broad limestone terrace adjoining the rear addition is a "continuation of the central hall."

out the old skills. "You can do a million and one drawings," he says, "but making a model is the only way to explain space to a client. Sometimes it's the best way to understand it yourself. A model can show you what you don't see in drawings."

For example, the first floor had become a maze of rooms with doors in all the wrong places. The model made it clear that they could cut a swath right down the middle of it, from the front door to the back. "That was the most important thing we did," says Gosling. "It's an axis to center the house; we called it the runway. We installed uplights to make the point and built a new extension at the rear to give a cross axis, a long vista for art."

Everything was considered with paintings in mind, and placing each work was an art in itself. Dealer Hester van Roijen advised. "She taught me never to hang a painting in any of the obvious places —over a fireplace, over a bed, over a console table," says the client. "Predictability means you never *really* look at it. One

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Walking the Line

A NARROW LOT GIVES WAY TO LUMINOUS SPACES IN LOS ANGELES

"To thine own self be true" was the sound advice given by Polonius in *Hamlet*. It's sometimes easier said than done, however. The first time architect Zoltan E. Pali, a principal at the Los Angeles firm SPF:a, met client Scott Oshry, Pali was trying to sell Oshry and his young business colleagues on a new office design he thought they wanted—not something he was all that excited about building himself.

This was back in the late 1990s, the salad days of the New Economy, when it seemed as if every enterprising 20-something in America was starting a company, taking it online and, before the wheels of their Aeron chairs had even worn a groove in the carpet, calling in designers to remodel their work spaces in accordance with the newest dictates of cool. One of Oshry's employees, an acquaintance of the architect's, had blithely described to Pali what the company was looking for, using language more suited to discussion of an MTV video. ("He said they wanted a cool, wild, hip thing," Pali recalls.) And so he arrived at that first meeting bearing some over-the-top plans that he supposed filled the bill, given this briefest of briefs.

"At the time, my firm needed the work," Pali says of his willingness to please. "So I came to Scott and his business partner without even knowing that they, like me,

ABOVE: "We wanted something very clean and minimal," architect Zoltan E. Pali, of SPF:a, says of the house he conceived for Scott Oshry in the Bel-Air area of Los Angeles. The layout was determined by the site's long, narrow dimensions. Blue Door Gardens did the landscape design. OPPOSITE: A glass bridge connects the north and south wings.

Architecture by SPF:a/Text by Jeff Turrentine/Photography by John Edward Linden



OPPOSITE: The double-height living room is divided from the south wing by a small courtyard. "With its sliding glass doors, the living room exemplifies the indoor-outdoor aspect of the house," remarks Pali. The paintings are by Oshry. Sofas from American Leather.



TOP: The rear elevation. "The house is only 24 feet wide, but it's 140 feet long," Pali notes. "Placing the house as close to the edge of the hill as possible gave us maximum backyard space." ABOVE: A partial wall with a fireplace separates the dining room from the living room.

were lovers of traditional modernism. And the first thing Scott asked me when I showed him my idea was, 'Um, where did you say you went to school?'"

Oshry picks up the story from there. "I told him that in fact we were really more minimalist, that the modernism we loved was traditional modernism," he remembers. "And Zoltan said, 'That's what I do!' And I said, 'Well, then why the hell are you showing us this?'"

"After that it was all very easy," says Pali. "We understood each other."

Their kindred spirits thus revealed, architect and client embarked on a happy relationship that has most recently resulted in Oshry's house in the Bel-Air section of Los Angeles, on a steep hillside with views of the Santa Monica Mountains and the Stone Canyon Reservoir. This high above the city, one's neighbors are as likely to be hawks and coyotes as they are movie stars and music moguls. Urban stress and anomie don't get up here very often; there's too much peace and quiet for them to get any work done. When Oshry bought a plot of land near the end of a winding road, he knew that Pali was the architect to build him a house that would, in the best tradition of modernism, reflect the tranquillity of the natural surroundings while proudly declaring: This is man-made.

There was just one problem: The plot was tiny. More specifically, it was narrow, a rectangular swath of land on a hillside ledge between the street and the property above it. The entire site was smaller than most Bel-Air front lawns. It didn't take long for Pali to determine which form would serve as his motif. "Aside from the fact that I love the bar as an expression of architecture, in this case it made tremendous sense," he says. It was a supreme irony: With nature's vast expanse all around it, the residence could nevertheless be built no wider than a Manhattan town house.

Pali was undaunted. The house he designed for Oshry is a triumph of economy, a relatively small house that



OPPOSITE: A steel-and-maple stair leads from the entrance hall to the bridge. Limestone louvers, which break the midday sun in the family room and kitchen, have a sculptural quality. "They have little imperfections associated with things made out of stone," Pali points out.

Warm touches throughout the house rescue it from cold theory—the rich maple floors, the thick limestone louvers and the paintings on the wall.

manages to evoke a compound, thanks mainly to the architect's decision to divide it into two discrete units connected by a bridge hovering over a central courtyard. On the north end are the main living quarters, comprising the kitchen, living room, dining room, family room and master suite. At the south end is a second unit made up of guest rooms, an office, an exercise room and the garage. It's easy enough to get from one to the other by simply walking outside at ground level, past the courtyard and an isthmus of bright green lawn ("the perfect size for throwing a baseball," says Pali). But here is an instance where it is advisable to take the trouble of climbing stairs. At their summit is the house's most transcendent feature: a glass corridor that pretends to be about utility but is in fact all about wonder.

"It's more than a hallway—it's a place where you can stop and think for a moment and look out, a place for contemplation," says Pali. At dawn, a person can face the northeast from within this transparent skyway and have the sensation of floating in the air, summoning the sunrise. A chair has been placed along the wall; one has the feeling that this piece of hallway furniture, unlike most, is well used.

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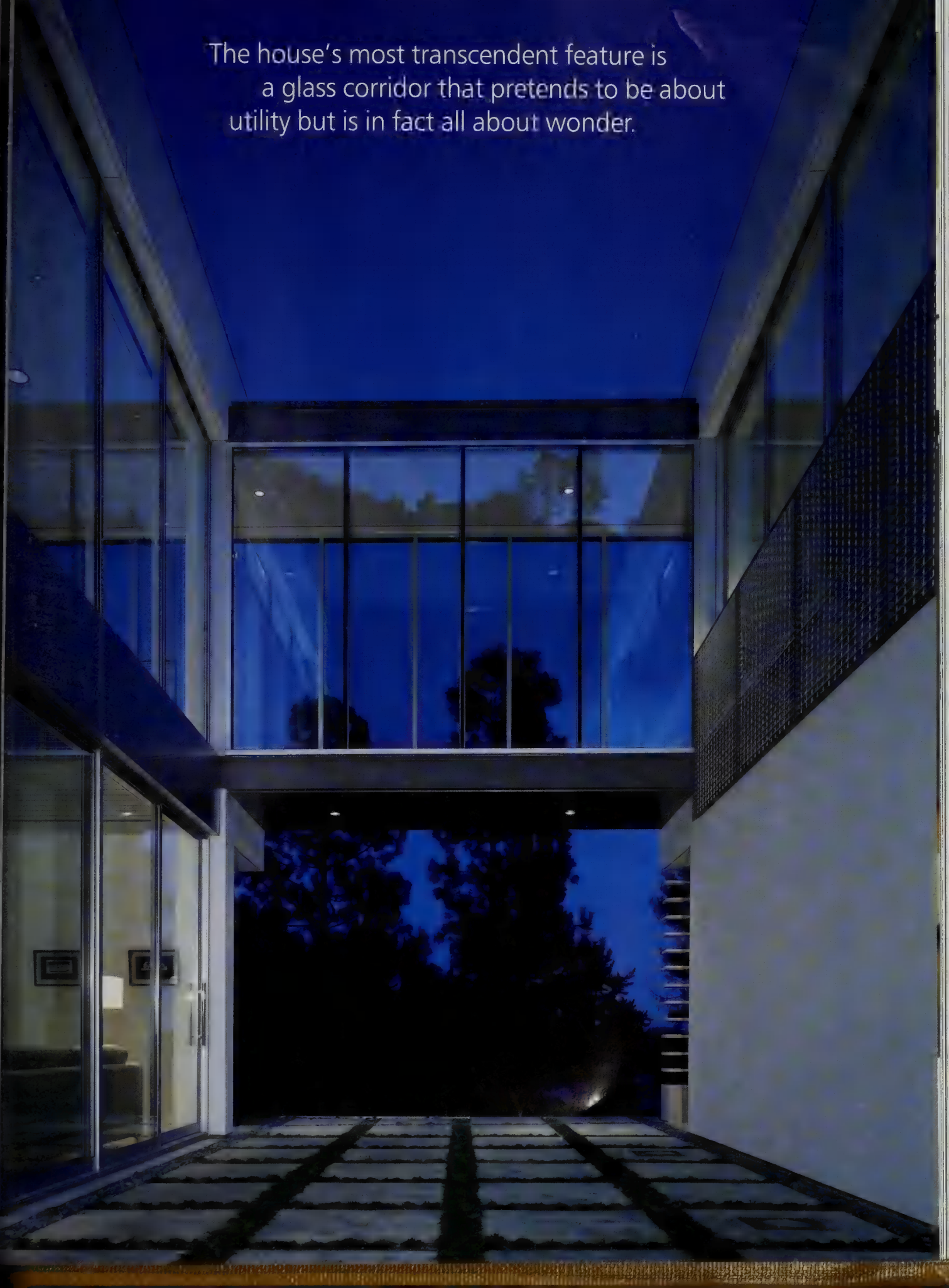


ABOVE RIGHT: The master bedroom has sliding wood panels to block out the morning light because, says Pali, "Scott likes to sleep in." RIGHT: At the north end of the house, the family room adjoins the kitchen and a patio. Above, aluminum grating surrounds the master bedroom's deck.



ABOVE: "The bridge is the distinctive transparent element intended to provide the experience of the mountain and canyon views as one goes back and forth between the two wings," says Pali. The maple floor, he explains, is extra thin to ensure the lightest possible look.

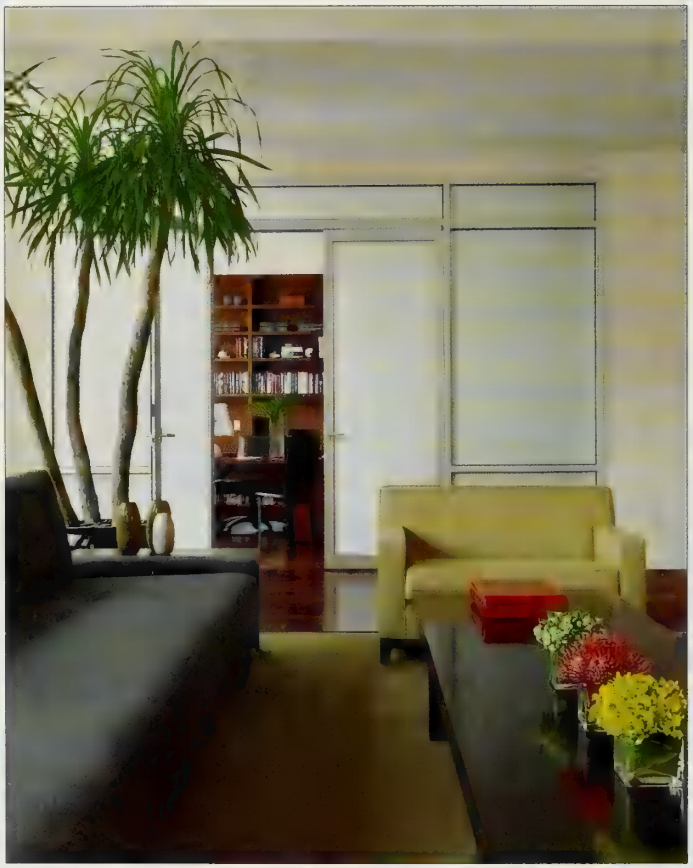
OPPOSITE: A view from the rear of the house. "Conceptually, the courtyard is meant to be an extension of the living room," Pali says. "The house is designed with the prime objective of simplicity and open space." The concrete pavers continue behind the house, providing a walkway.

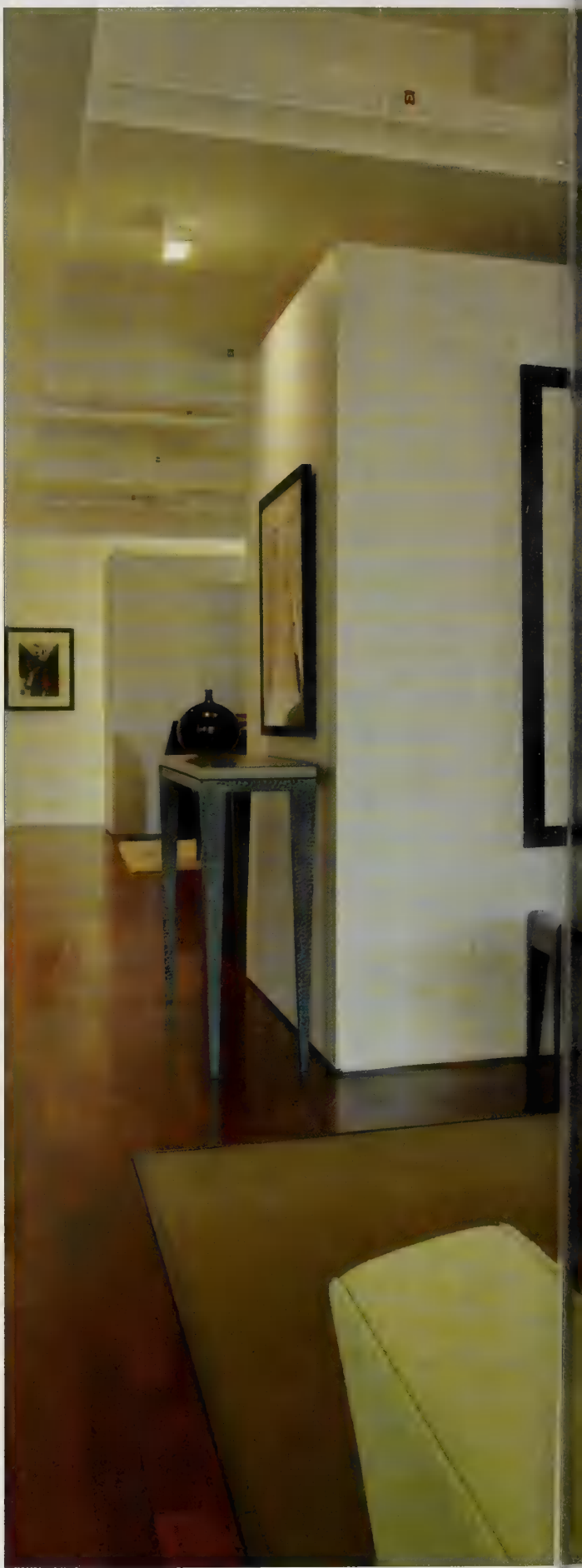

The house's most transcendent feature is
a glass corridor that pretends to be about
utility but is in fact all about wonder.

Measure for Measure

A VAST MANHATTAN LOFT ACHIEVES AN AIRY SYMMETRY

Interior Architecture by Dean Maltz, AIA
Interior Design by Jennifer Post/Text by Wendy Moonan
Photography by Michael Moran





Interior designer Jennifer Post and architect Dean Maltz gave definition to a 5,300-square-foot Manhattan loft. ABOVE: Glass panels were used to separate the great room from the office, "allowing the light to pour in," Post notes. Holly Hunt chair and sofa. Baker Knapp & Tubbs box.

RIGHT: In the living area are, counterclockwise from left, Joan Miró's *Le Chef d'Orchestre* and *L'Oiseaux* and an untitled Robert Motherwell work. "The space is so pure this way," Post says of the walls she purposely kept pale. Rug from Patterson, Flynn & Martin; console from PierceMartin.

Space is the ultimate luxury in Manhattan," says a successful young New York financial executive who recently bought a 5,300-square-foot loft there. "What I really wanted was a house, not an apartment, so I decided to do everything in it extra-large in scale."

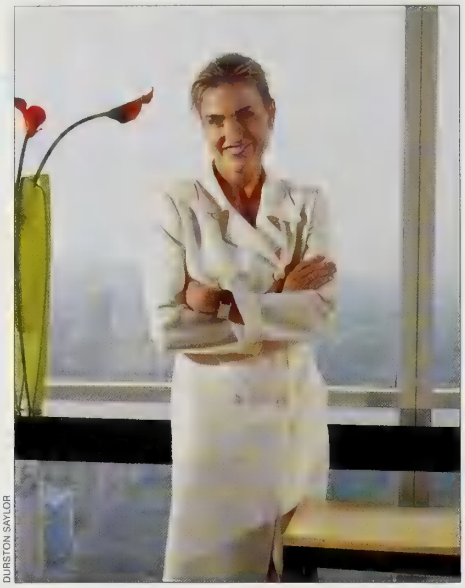
The bachelor's super-size loft occupies an entire floor in an 1860s warehouse just north of Greenwich Village. When he bought it, it was raw space—just concrete floors





The owner, a world traveler and collector of contemporary art, enjoys spending time in the living area, surrounded by works such as the untitled painting on linen by Jacqueline Humphries. The two gunmetal steel drum tables, foreground, are from Dennis Miller Associates.





DURSTON SAYLOR

The public areas share one large space. "This gives the place a sense of airiness and freedom," Post says.

and a single row of support columns. It had no plumbing, wiring or even wall partitions of any kind, but it did have 12-foot ceilings and 24 huge windows on four sides, with views of the Empire State Building and the New York skyline.

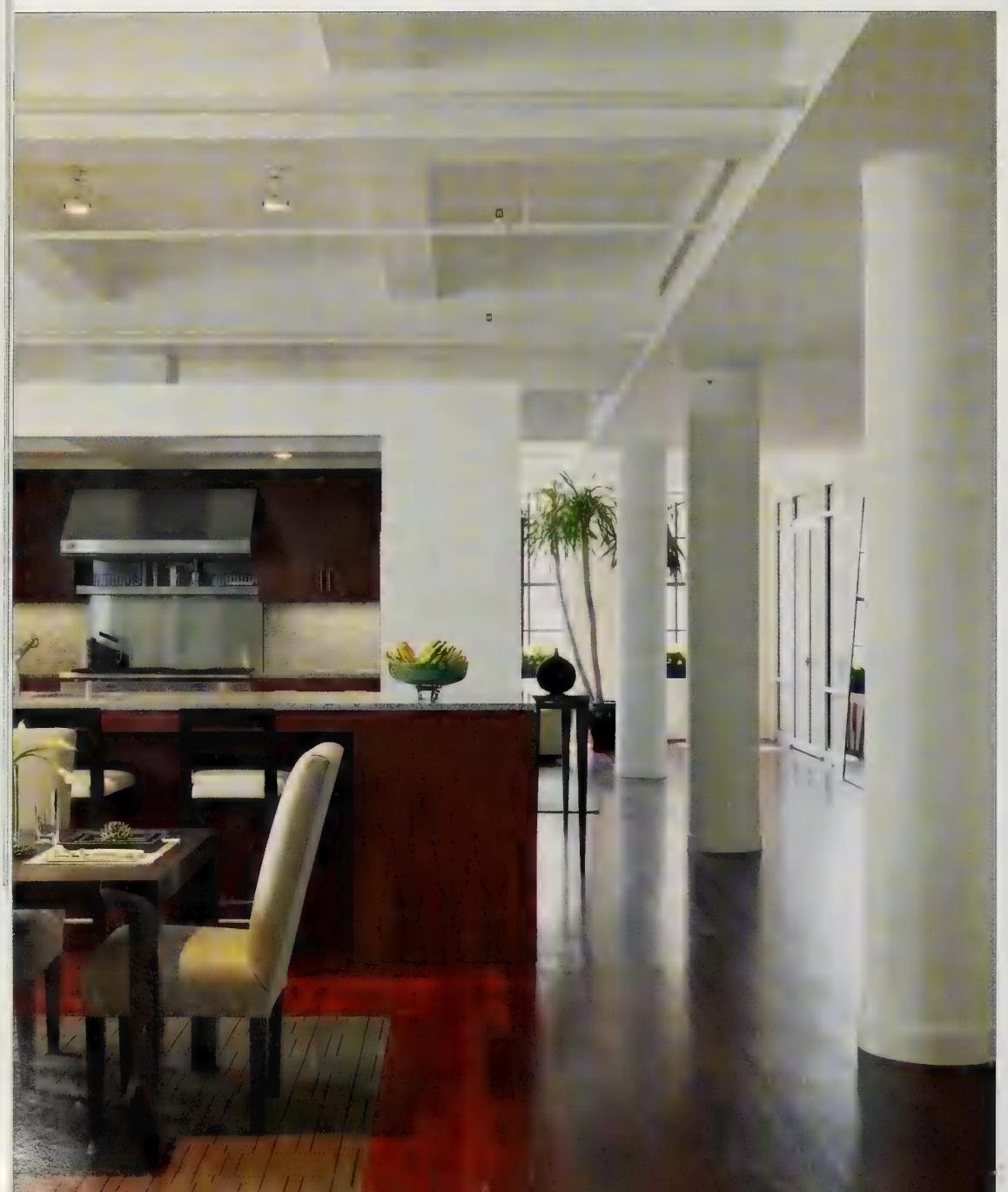
Today, after two years of work, the loft has eight rooms and feels like a giant house in the sky. This impression is no accident. It is the well-executed result of ingenious space planning and a wonderfully sophisticated minimalist décor by Manhattan interior designer Jennifer Post, who worked on the project with New York architect Dean Maltz.

The owner was in his late 30s and living in San Francisco when he bought the loft and hired Post and Maltz. He already knew their firms; he had commissioned them to do his first loft in New York, when he worked on Wall Street in the mid-1990s.

"I'm a pretty picky client," he admits. But Post is accustomed to such types. She has done design work for several young celebrities; her projects include a 12,000-square-foot Los Angeles house for Jennifer Lopez and a New York apartment for Matt Lauer, the cohost of the *Today* show.

Maltz, a Harvard-educated architect, has also had demanding clients, for whom he has built houses, nightclubs, restaurants, boutiques and offices.

After exploring 10 alterna-

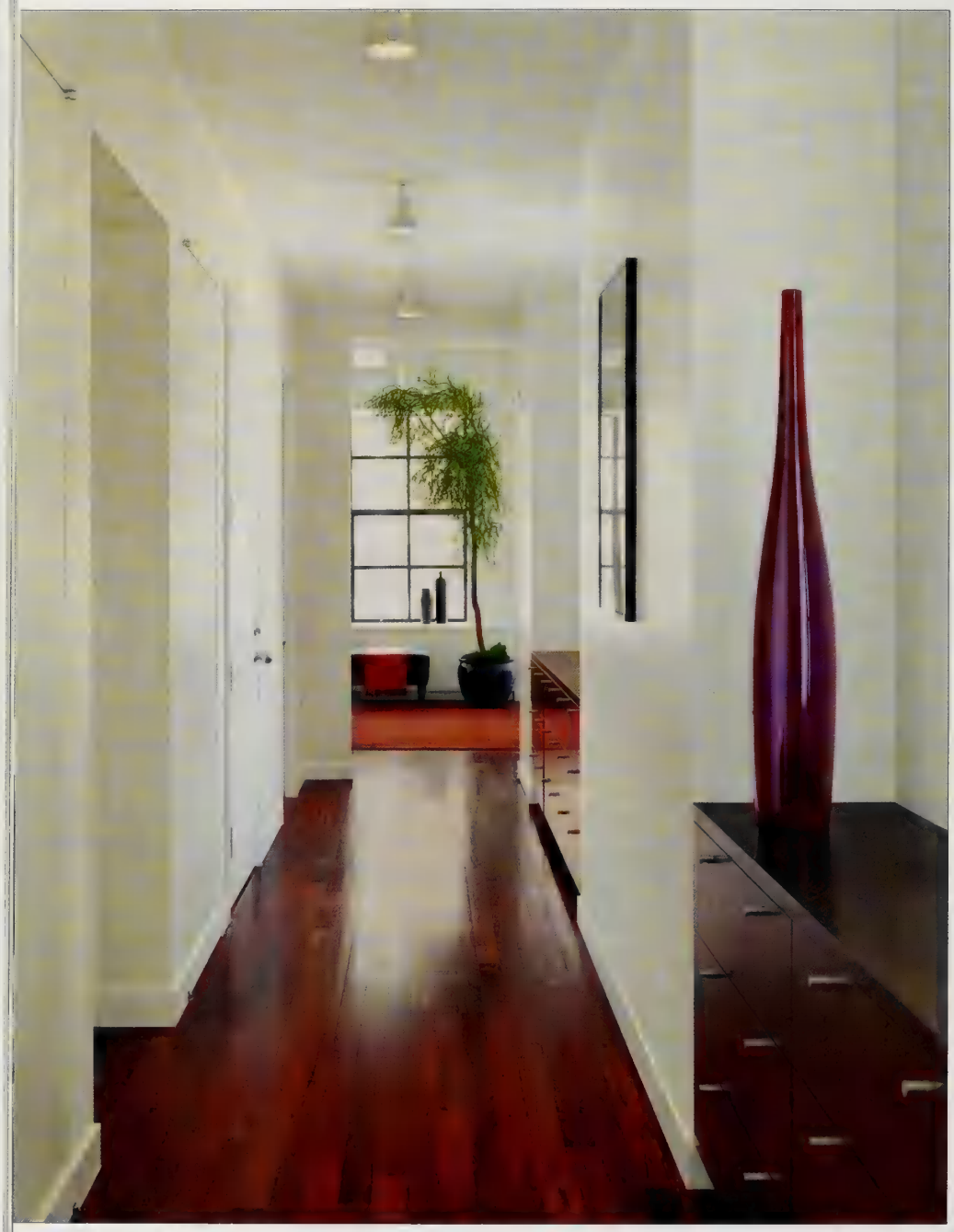


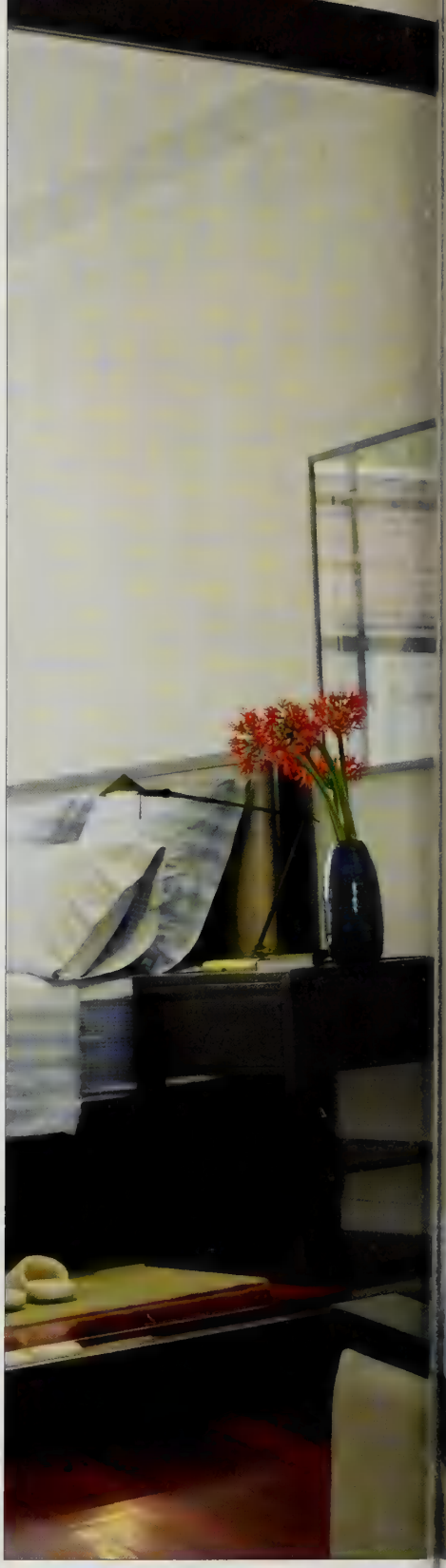
LEFT: Post (above left) designed the gallery beside the kitchen to be uncluttered, "to keep its openness and to show off the architecture and the clean lines of the loft." The countertops in the kitchen are made of granite. The range is from Thermador, and the fixtures are from Kohler.

OPPOSITE: "The elegant wood table, accented with high-back chairs," establishes the dining area's formality, Post says. The lithograph, *Westwind-Paris Review 1996*, is by Helen Frankenthaler. Masland rug; console from PierceMartin. Holly Hunt sofa and Odegard rug in media center.



When the owner bought the loft, it was raw space—just concrete floors and a single row of support columns.





ABOVE: A gallery leads to the master bedroom, with a dressing room behind the doors. The red silk-wool rug, from Odegard, "is fabulous at the end of the 'runway,'" Post says. "It adds a wonderful sense of warmth and glee." Brazilian cherry flooring is used throughout the loft.

tive floor plans, the designer and the architect came up with a unique one, and the client approved it. The loft is in the shape of an L, in which each leg is about 100 feet long. Maltz and Post decided to devote one leg to the master suite, which would include a luxurious bath with both a whirlpool and a double walk-in shower in gold honed Jerusalem limestone, a row of storage closets, a large dressing room and, at the farthest end, the bedroom. The other leg of the L, which is twice as wide, would contain the public spaces—entrance hall, living area, dining area, kitchen and media center—as well as a gym, two guest rooms and baths, and, at the very end of the L, a library/office.

"The client works 24 hours a day," Post says. "When he's not at his office, he's at the



computer at home. I had to help him understand that he needed to walk the entire apartment every day so he could see his art collection and enjoy the whole space. That's why I placed his office and bedroom at opposite ends of the apartment. He loves this aspect of the design." Maltz adds, "That walk is about a third of a football field."

"This loft is a lot of space for one person," Post says. "One of my key priorities was to utilize the entire space while keeping it loftlike." The public areas share one large space. "This gives the place a sense of airiness and freedom," Post notes. "It lets the client live in a fluid manner, in a less traditional way."

The kitchen was set in the middle, separating the living area from the dining area and

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"I wanted to make the bedroom light and airy," Post explains. "It is rich in materials yet is clean, tailored, handsome." The result is "quite masculine, with warm overtones," she says. She designed the mirror frame and the end table. The lithograph is *Sea Light*, 1996, by April Gornik.



Schumacher's antiqued-mirrored Alexandria vanity table has an Art Déco feel.

F. Schumacher & Co.

"We've reached back to items we've all loved to create this collection," says Robert Coleman, vice president for **Schumacher** furnishings (800-523-1200). Historical styles from Regency to Déco come alive in pieces such as the Brighton stool, the antiqued-mirrored Alexandria vanity table and the Hyde Park sofa.



The new Brighton stool, left, with a tufted seat atop gilt faux-bamboo legs





Eclectic in the City

"I always manage to find an interesting piece there that adds flavor to a room," **Joanne de Guardiola** says of **D&B Antiques**. The designer bought from Deborah and Bill Whitenack at antiques fairs but now stops by the town house (left) where the couple's 18th- and 19th-century English antiques and "off-the-beaten-track" decorative accessories, such as apothecary jars, peat buckets and snooker sets, are displayed.

D&B Antiques, 240 E. 60th St.
New York, NY 10022; 212-588-8820

"They have wonderful, fun, quirky antiques,"
Joanne de Guardiola says of D&B Antiques.

Family Tradition

Gordon Pashgian's family has been in the rug business for generations, and the family shop, **Pashgian Brothers**, has been in Pasadena, California, for over 100 years (*AD*, May 1985). "We've developed one of the finest and oldest rug stores west of the Mississippi," says Pashgian, who runs the shop with partner David Mehraban. Clients, including **Mark Enos**, flock to the showroom (right) as much for the helpful service as for the ample selection of antique and new rugs, which are all handmade. "We take pride in demystifying the process of buying rugs," says Pashgian. □



Pashgian Brothers Gallery of Fine Oriental Rugs
993 E. Colorado Blvd.
Pasadena, CA 91106
626-796-7888



An Anglophile in Turkey

TUDOR STYLE BECOMES ECLECTIC NEAR ISTANBUL

Architecture and Interior Design by Murat Atabarut/Text by Christopher Petkanas/Photography by Erhard Pfeiffer



Murat Atabarut's dream house has 297 rooms, 112 fireplaces, 32 kitchens and workshops, 26 baths, 17 staircases and over an acre of roof. Any Anglophile worth the Marmite on his breakfast toast will instantly recognize it as Chatsworth, the 17th-century Derbyshire residence of the Duke and Duchess of Devonshire.

It's a long way from rural England to the countryside outside Istanbul, but in building and decorating his Tudor-style pile 40 minutes from the former Turkish capital, Atabarut sought to capture some-



"I wanted to build where I could live in a peaceful atmosphere," says Turkish architect and designer Murat Atabarut (left, with his German shepherds). "That's why I chose the countryside near Istanbul." ABOVE: "Mine is not an authentic Tudor house. It merely suggests one."

thing of Chatsworth's fabled seat-of-the-pants eclecticism.

"What I like most about the big English country houses is how happily furniture and objects acquired over many generations get along," says the architect and designer. Born in Turkey in 1963, Atabarut studied at Istanbul Technical University before establishing his prac-



A coffered ceiling with rosettes crowns the entrance hall. The arrangement of 19th-century French pieces includes a boulle marquetry table, a Louis XVI–style console and an oak cupboard. The framed Ottoman manuscripts date from the 18th and 19th centuries.

"What I like most about the big English country houses is how happily furniture and objects acquired over many generations get along."



tice in the city in 1995. He is known in his native country for dizzyingly rich, luscious, moody interiors redolent of those of the great Italian illusionist-decorator Renzo Mongiardino.

"I adore the casual flair the English have for accumulating," continues Atabarut. "My favorite thing at Chatsworth is the Turkish barge that was a gift to the sixth duke from the Ottoman sultan in 1839. There are Frans Hals portraits, statues by Antonio Canova, Aubusson carpets—but somehow it all works."

Since Atabarut quit an apartment in Istanbul for his four-story, 10,770-square-foot manse on the edge of an oak forest five years ago, his life, he says, is working for him as never before. Frequenting nightclubs a bit less is not such a hardship after all. He finds battling the elements in the country more amusing than battling traffic in the city. And who knew that an early dinner on a tray in front of the fire, a couple of German shepherds nuzzling his feet, could be so satisfying?

While Tudor may seem a curious style for Atabarut to have chosen for his house, there are precedents. "With so many English, French and Italians living in Istanbul in the 19th century," he explains, "well-to-do Ottoman families became enamored of European architecture and decorative arts. On the Kızıl Islands in the Sea of Marmara, which is connected to the Black Sea by the Bosporus, every kind of summer palace —Neoclassical and Victorian, neo-Baroque and Tudor —was commissioned. In any

Above: In a corner of the reception room stands a 19th-century gilt armchair that "the French crafted for the Egyptian khedival family. It's covered with an 18th-century Genoese silk woven for the Ottoman Empire." On the writing table is a 17th-century Seljuk terra-cotta bull.

Opposite: "My concept for the dining room was a winter garden in southern Italy," says Atabarut. The trompe l'oeil treillage was painted by Ismail Acar. "Turkey has wonderful artisans. There was no need to bring in anyone from the outside." Meissen birds are on the brackets.



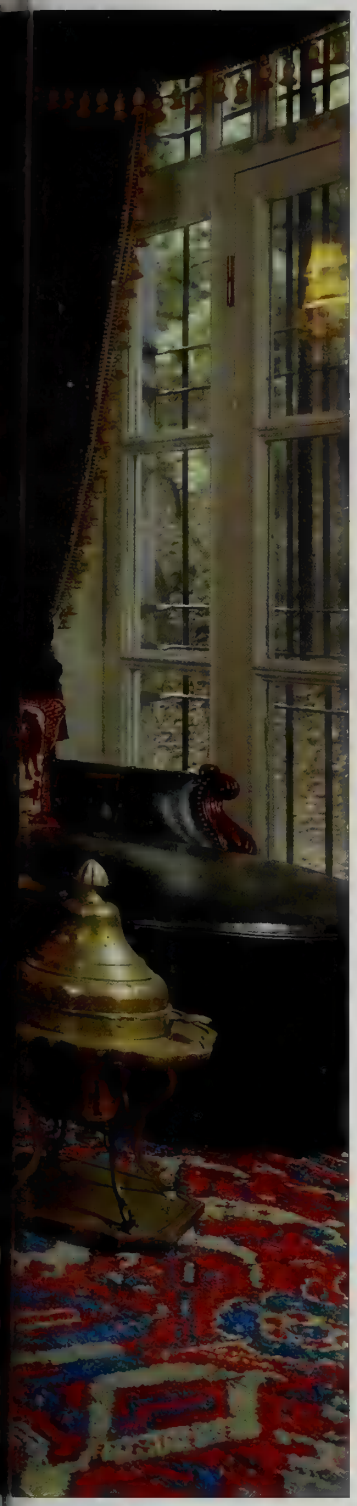


case, I built my house as a kind of caprice. With twin pediments crowning a brick façade, and asymmetrical crenellated bays in *gebze*, a local gray stone, it's not completely faithful to the Tudor style, and it's not meant to be. I've never cared much for historicism."

Atabarut made a tour of Great Britain as part of his research before drawing up plans for the house. Playing to his weakness for creature comforts, many of the buildings he studied had been converted not just into hotels but into luxury hotels, including Inverlochy Castle in Scotland and Gravetye Manor in West Sussex. As a result, his mission sometimes became a little fuzzy. If this was inspiration-gathering, it was also a lot like being on holiday.

Atabarut's plan for the house accommodates both grand entertaining, in formal first-floor reception rooms, and snug bachelor living, in an almost self-sufficient second-floor bedroom, bath and library suite. "There are also three guest rooms," he says, "but when I'm alone, I never feel like I'm rattling around in a big empty house, because I have my own little apartment."

Every space expresses the broad decorative sympathies Atabarut admires at Chatsworth, if in a more rigid, intellectualized fashion. Below a coffered ceiling adorned with rosettes, the showpiece of the entrance hall is a boulle





"I've been collecting since I was 12," says Atabarut. "When my friends were buying sneakers, I was buying antiques." LEFT: An ancient Roman marble head, a Dutch cupboard, Chinese stools and a Turkish brass *mangal*, or brazier, play up the eclecticism of the Oriental drawing room. ABOVE: The bedside table in a guest room is draped with 19th-century Ottoman velvet embroidered with sand pearls. Schumacher wallcovering. BELOW: "I've created an English-style garden, with plants from all over the world that fit in with the natural oak forest surroundings."



marquetry center table garnished with gold masks and caryatids; it is freighted with a creamy marble statue of wrestlers, an ancient terracotta urn from Anatolia and two Ottoman bronze *alem*, or dome ornaments. Adding to the thick, brooding, heady atmosphere are an Ushak carpet, shapely Portuguese

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Puerto Rico may be small—the island measures only 100 miles by 35—but it packs more life into each square mile than most places on earth. Flowers seem to be perpetually in bloom. The streets are crowded and full of bilingual chatter. Almost everything, from buildings to plants to human beings, seems decked out in pastels or bright colors.

So when a Puerto Rican couple decided to commission a house in Guaynabo, near the capital city of San Juan, they knew just what kind of lifestyle—and climate—it would need to accommodate. They wanted space, lots of it, in which parties could be held.



Taking the Cure

SERENITY REIGNS SUPREME IN A PUERTO RICAN RESIDENCE

Architecture and Interior Design by Solís Betancourt/Text by Penelope Rowlands/Photography by Dan Forer



Rooms needed to flow easily into each other. And it would have to be built of concrete in order to hold its own against the Caribbean's constant damp. "We wanted a very modern tropical house, one that reflects the way we live here," the wife says. "We live a very informal life."

Clean-lined and monochromatic—almost assertively unadorned—this 6,000-square-foot residence seems, in many ways, to contradict the island's capital city itself, with all its noise and color. "It's imposing," architect José E. Solís Betancourt says of his design. "In many ways it's grand. There's a definition of space that's almost classical, with a strong axis from one side to the other. It's not the kind of house that blends in and disappears into the landscape." Built on the site of another family home, which was razed to make way for the new structure, this one is set back on more than an acre of land, a large lot for a private dwelling in the area.

The couple found Solís Betancourt through friends. "In

ABOVE: "It serves as an oasis from urban rigors," architect José E. Solís Betancourt says of a house he built in Guaynabo, Puerto Rico. His partner, designer Paul Sherrill, collaborated on the interiors. The entrance is marked by intersecting concrete beams and columns.

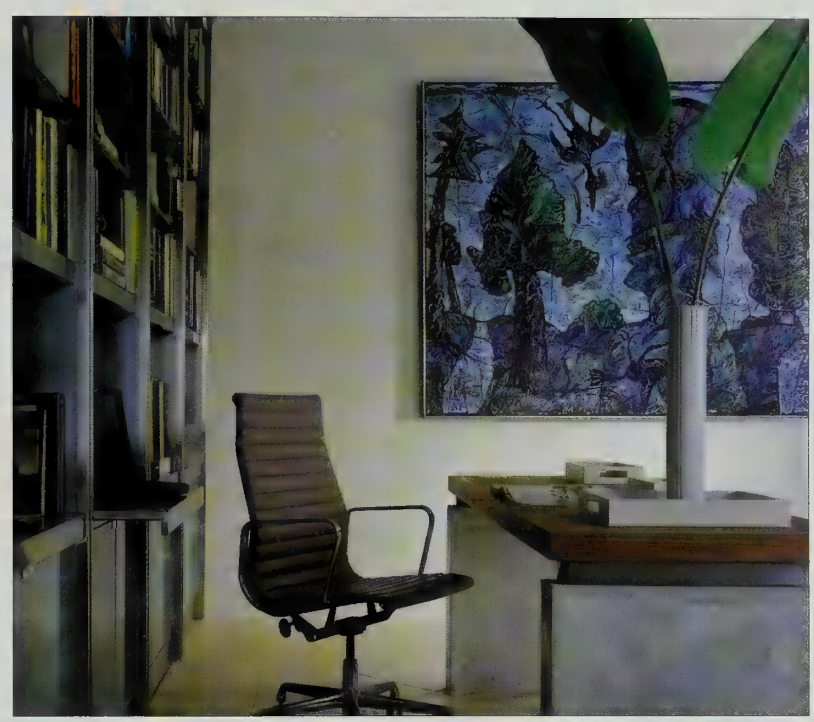
OPPOSITE: "The living room is grand in scale," says Solís Betancourt. A Mercedita Andrew four-panel artwork is at rear. Casa Armani low table, foreground. LEFT: "The central space, with its clerestory windows, soars up like a chimney," says Sherrill. Holly Hunt light fixture.

Solís Betancourt and Sherrill kept furnishings to a minimum, so as



detract from the house's generous volumes. (In truth, nothing could.)





Puerto Rico everybody knows everyone else," the wife explains. It didn't hurt that Solís Betancourt, whose offices are in Washington, D.C., is also from the island. For him, this project was a departure of sorts: Although he was trained as an architect, most of his recent work has been in interior design. Returning home to work was a joy, he reports. "I love the construction here because of the weather and materials. The light you get in the Caribbean is amazing."

To reach the main entrance, visitors take one of two walkways past a stately, elongated entrance pool—described by interior designer Paul Sherrill, the architect's partner, who also worked on the project, as



LEFT: "The large space is articulated by a series of seating arrangements," explains Solís Betancourt. One grouping includes two slipper chairs and a sofa, all by Billy Baldwin. The tree-trunk chair "is a whimsical element," he says. Luis Llenza landscaped the garden.

TOP: The floor-to-ceiling bookcase "anchors the main wall in the library," says Sherrill (above, seated, with Solís Betancourt). An Eames chair is next to a desk the architect designed. Alden Mason's *Spirit Bird After the Sing Sing*, 1987, "resembles the lush foliage on the property," he notes.



LEFT: A concrete niche in the master bath contains a stainless-steel-and-limestone vanity designed by Solís Betancourt. Above it are two aluminum-framed windows, which are aligned with the custom pivot mirrors. The bowl and wall-mounted faucet are from Kohler.

"a receding element into the house." At the entrance, light filters through concrete beams and columns, creating patterns of light and shade; just crossing the threshold of the house's wonderfully airy, double-height main room feels momentous. And it's easy to see why the wife calls the space "my indoor terrace": Lush plantings can be glimpsed through the glass doors on the far wall, and tropical breezes waft through these and the clerestory windows above. These latter apertures, recessed and set high in the room, emphasize the space's verticality, creating what the architect characterizes as "a cube within the house."

This room can accommodate gatherings of 40 as easily as just two, but its loftiness

"There's a definition of space that's almost classical. It's not the kind of house that disappears into the landscape."



has a practical function, too, something in evidence in the historic houses of Old San Juan. "Most buildings there don't have air-conditioning," Solís Betancourt explains. "They have high ceilings and thick walls that keep the heat from coming in."

On either side of the main room, the house fans out into two wings: The right one consists of a library, dining

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LEFT: "The residence's main axis is connected by water. You have the pool in front and a fountain in back, both anchored by sculptural elements," Sherrill points out.



"The master bedroom is a cool oasis, with filtered natural light accentuating the sculptural forms of the furnishings," he says. A painting by New York artist Jackie Moore Watson hangs above the steel canopy bed. The lamps were made by a local artist. ABC Carpet chair and ottoman.



TIFFANY & CO.
Jewelry in the company's archives was the source for a necklace from Tiffany's (800-526-0649). Composed of multiple strands of red spinel beads, the platinum-set necklace "pays homage to the 1930s, when Tiffany jewels starred on the pages of the fashion press," says John Loring, Tiffany's design director.

Jewels by Design

SHE MIGHT have been singing about diamonds, but 50 years ago Marilyn Monroe summed up the timeless allure of all jewelry. Whether a vintage piece or a modern interpretation of a classic, these bracelets, necklaces, brooches and rings will never lose their shape. Photography by Billy Cunningham



PIAGET

For decades the designers at Piaget (877-874-2438) have been inspired by nature. The Fleur watch, introduced in 2002 and based on archival Art Déco pieces, continues this tradition. Featuring a mother-of-pearl face, it is set with six pink sapphires and a total of 2.65 carats of diamonds.

HARRY WINSTON

Originally designed in the 1950s for Harry Winston's accountant, a bangle was re-created for Harry Winston's (800-988-4110) Award Show Collection. The cuff has more than 100 carats of brilliant- and tapered baguette–cut diamonds in a platinum setting.



"They almost make me cry. When I see diamonds in a North light, on a little velvet pillow . . . I die."

—Diana Vreeland



FRED LEIGHTON

New York City–based Fred Leighton Rare Collectible Jewels (212-288-1872) is known for its selection of important vintage and antique jewels. Among the firm's offerings is a French Art Déco brooch with a gold figure of Eros in a temple made of brilliant- and baguette-cut diamonds mounted in platinum.



VAN CLEEF & ARPELS

The Duchess of Windsor commissioned the Zip necklace in the late 1930s, but it was not realized until the early 1950s. Van Cleef & Arpels (800-822-5797) has updated the original design, which now bears a 10.91-carat diamond hanging from a diamond zipper on a shagreen collar.



NICHOLAS VARNEY JEWELS

"I paid special attention to the juxtaposition of the organic pearls and the precision of geometric pavé," jewelry designer Nicholas Varney (212-223-1043) says of his Cardinalis brooch. The piece combines platinum and 18-karat yellow and pink gold with green sapphires and yellow diamonds.



FRANCES KLEIN

Frances Klein Estate Jewels (310-273-0155) has long been a destination for jewelry-savvy celebrities, including Elizabeth Taylor and Madonna. Among the Beverly Hills firm's notable items are a necklace and earrings with 200 carats of hand-carved Colombian emeralds and 26 carats of diamonds.



MIKIMOTO

As part of the company's special collection honoring the legacy of Princess Grace of Monaco, Mikimoto (888-701-2323) created a brooch combining diamonds, pink sapphires and emeralds with a golden baroque South Sea cultured pearl and Tahitian cultured pearls, which are mounted in 18-karat white gold.

"Jewelry should be viewed with innocence, with artlessness, just as we enjoy the sight of an apple tree in blossom."

— *Coco Chanel*



CARTIER

The history and culture of Asia provided the basis for a new collection of jewelry from Cartier (800-227-8437). Evoking a Shinto temple, the 18-karat-gold Baiser du Dragon tassel ring has a curved "roof" set with diamonds from which ruby and gold beads dangle.



SAKS FIFTH AVENUE

Though perhaps better known for contemporary jewelry, Saks Fifth Avenue (212-753-4000) has sold vintage pieces for years. Among the company's offerings is a 1950s 14-karat-gold cuff with applied gemstone decorations, some of which form the word *dearest* in an acrostic.



BULGARI

Reinterpreting and modernizing sketches from the 1930s resulted in a pair of earrings in Bulgari's (800-285-4274) current collection. The earrings, crafted in Italy, contain more than 14 carats of pavé and pear-, brilliant- and marquise-cut diamonds and 1.75 carats of emeralds.

VERDURA

Platinum arrows hit a target of 24 round diamonds surrounded by rings of gold on a brooch from Verdura (212-758-3388). Designed by company founder Fulco di Verdura, the Target brooch had not been produced since the 1940s when it was reissued this year. □

"You can't cry on a diamond's shoulder, and diamonds won't keep you warm at night. But they're sure fun when the sun shines."

— *Elizabeth Taylor*



THE $5,000 SOLUTION—EAST

continued from page 140

somewhere between Pompeian and terra-cotta and poinsettia—these atmospheric Edwardian colors brought out the best in the 1907 architecture. The apartment would never be quite the same again. "Now you can feel a flow between the spaces," Cullman says.

Nearly a fifth of the budget was gone in a puff of smoke on a chesterfield sofa covered in beige cotton twill, from the Ballard Designs catalogue, but then every living room needs a sofa. Studying more of those catalogues we all receive by the armload, Cullman and Cavanaugh ordered the basics while developing two themes: black-painted furniture, to give the rooms strength, and sisal and other natural-fiber pieces, which introduced texture. "You have to see the whole," Cullman explains. "The only way to make correct choices is to have a vision of the whole. That's why people need decorators."

Widening their horizon from antiques to used furniture, Cullman and Cavanaugh added to their usual rounds such glamour spots as Two Jakes in Brooklyn, The Good Riddance Girls in Stamford, John's Jem's and Junque in Staten Island, and the Salvation Army store in Hell's Kitchen, which gets as competitive as Bermondsey at dawn. No source was overlooked. One advantage of having an office between Fifth and Park avenues is the high quality of what the neighbors discard.

It was definitely beginning to feel like the work of Cullman & Kravis. The low table and entrance hall plant stands, lacquered black with gold brushwork, were chinoiserie, though of the Chow Mein period. "I can just picture the couple who bought them new, probably in Hong Kong in the '50s," Cullman says. "Now that they have a little age on them, they're really quite nice." The draperies puddled as if money were no object and were embellished with a pretty border of leaves; the trim cost more than the panels, which are burlap. The rug was mail-order sisal, but the green checkerboard painted by Cavanaugh and company tempered the catalogue feeling. The headboard was rattan with an Asian flair; truth be told, it's a folding screen, hung sideways and nailed to the wall, but who need ever know that?

Some people see integrity in bare walls, but Cullman is not one of them. Empty walls, she says, "are just sad." Any budget can accommodate fine imported paper, which was arranged on canvas to create a "Josef Albers" for the entrance hall and a "Russian Constructivist" series for the living room. Cullman, who has installed many a print room, saved her best idea for the bedroom. She bought a copy of *Manolo Blahnik Drawings*, took scissors to it and pasted two dozen watercolors of his highest, most outrageous heels directly on those freshly painted green walls.

A Cullman & Kravis living room is never complete without a bowl of glacé fruits or silvered almonds from Dylan's Candy Bar or La Maison du Chocolat. Cullman particularly likes candy that's reflective. "That bounce of light, that twinkle—it's life," she says. So a few dollars were held back for a big square ceramic plate (provenance Daffy's) and a mountain of Hershey's Kisses from the supermarket.

Eden continues to keep the Kisses piled high. She finds she is doing her best work ever, not to mention dating a lot. "I've seen it happen so many times," Cullman says. "Home is at the core of everything. When someone's home comes together, their life comes together." As many of us suspected, what Carrie Bradshaw really needs is a good decorator. □

One school says if you have $5,000, spend it all on one superb piece and live in empty splendor until you can afford the next one. Another preaches it's the inexpensive things that bring a room to life.

THE WATER CLUB

continued from page 151

a glass rectangle on which guests can write "more towels" or other requests for the youthful and attentive staff; and the Do Not Disturb signs say Don't Even Think About It on one side, We're Out of Here on the other.

The vision for The Water Club was Kurland's, but he acknowledges that "with Anny and Pedro, I could say, 'This is how I see this room,' and they would look at it and make it happen. We were doing fun things, and ideas would spring from that." Like the look of Liquid, the hotel's main bar: Its tall tables are surrounded by adjustable-height chairs that mimic martini glasses; its sheer-curtained walls are washed by projections that, Rosario says, "give the feeling of water"; blue halogen lights float across the silver ceiling like jellyfish. And then there's the illuminated glass floor. "There's a cavity about 16 inches deep under it," says Rosario, "and we installed amber neon lighting in it and covered it with inch-thick 24-by-24-inch glass tiles fitted into a steel grid. I had seen a glass floor somewhere, and I thought, If I could pull this off…!"

The beautiful people come to nibble sushi under the sky.

He surely did. Ask any of the elbow-to-elbow beautiful people on a Friday night—or the guests snoozing in the sinuous steel lounge chairs by the rooftop pool, or the diners ordering from chef Cesar Fernandez's fusion menu in the hotel's tropical-minimalist restaurant, Tangerine. As Kurland says contentedly, "When I go up to the rooftop and the cool breeze is blowing, there's not a night that I'm not happy I'm up there. I think the greatest thing in the world is when you see people thoroughly enjoying what you worked so hard to create." □

The Water Club
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further fool the eye, Pearson whipped out his glue gun and built two mirrored end tables. As a finishing touch, the designer bought (with a members' discount) a reproduction Egyptian head from the Metropolitan Museum of Art shop in Pasadena. "The room needed a focal point," White says. "In my mind's eye I saw an ancient head. It adds a little soul."

White also created a bold graphic rug out of carpet remnants and designed a Renaissance-inspired round table. He took the drawing to a local Plexiglas fabricator (*P* in the yellow pages). "I like the quality of Lucite," he says. "It gives the room a little glam."

Still, one key ingredient was missing. "We needed an element of surprise," he says. "We needed a big impact with no money." While antiquing one afternoon, White stumbled across a pair of overscale sunglasses made in the 1980s as a promotional gimmick for the company Think Big. "They even had Plexiglas nose guards," the designer recalls. "I didn't know what I'd do with them, but they were a cool collectible."

> "The unexpected is always welcome. Otherwise, good taste becomes a bore."

Not long afterward he sent Pearson an e-mail. "I've got these huge sunglasses," the message said. "I have an idea."

White did a shadow drawing of his client's profile, then Pearson used plywood and a jigsaw to render his own larger-than-life silhouette. An elegant but slightly wacky piece of Pop art was born, Pearson's overscale alter ego appearing to emanate seamlessly and mysteriously from the wall.

Especially on a tight budget, two heads (or is it three?) are better than one. "Every morning I leave my house at the crack of dawn for the hustle and bustle of construction," Pearson says, still pleasantly dazed by the experience of encountering his nose on the wall. "I come home to this peaceful, calming place that reeks of style, in my opinion. I can't get enough of it. I laugh every time I come home." □

continued from page 175

are the green of the Regency dining chairs, covered in woven gold geometrics; the green and yellow of the striped draperies; and the beiges, muddy browns and dirty blues of the contemporary Bessarabian rug, of which Buatta says, "The great thing is you can't see crumbs on it."

The huge rectangular living room, whose walls have been glazed the color of soft butter, is centrifugally pulled together by the pink, coral, blue and green circles on the contemporary Chinese-made Aubusson rug. There are three seating areas: "It's always nice to have two—two's company—but three can accommodate a crowd," crows Buatta. The draperies, in a yellow linen floral print, have a real shape to them and flow; they're almost like another element of architecture in the room. The couple collect sporting pictures—"I swear we hardly have a picture without an animal in it," the wife says; "either a dog or a horse, or both"—and over the fireplace hangs "one of the best Ben Marshalls," which her husband gave her a few Christmases ago.

Mottled red for the small square library, off the living room, was her idea. "This wasn't a carte blanche job by any means—she had her finger in it," Buatta points out. "And that red is so exciting; it's a shock, but a nice shock. You feel protected—you're inside a cherry." He designed back-to-back sofas so that on one side you can curl up and watch the fire crackling, and on the other watch television. The wife marvels, "Mario just comes up with all these details. He said, 'We need to get some leather stamped with gold to trim the bookshelves. 'I said, 'We *do*?' "

> When it came to the bedroom, she confesses, "I barely said a word, because I don't think anyone needs to tell Mario *anything* about a bedroom."

The books, for their part, are all on coaching and foxhunting, while downstairs, in the basement, in the husband's larger, pine-paneled library, they're all on fishing, skeet shooting and racing. "He's always run horses in the Maryland Hunt Cup, and we have everything ever written about the Maryland Hunt Cup," she adds. "Our racing colors are yellow and white. Bright yellow, like chrome yellow. But you'll notice there's no bright yellow in this house: Racing colors are not usually appropriate for a home—you only want to see 'em when they're on the backside."

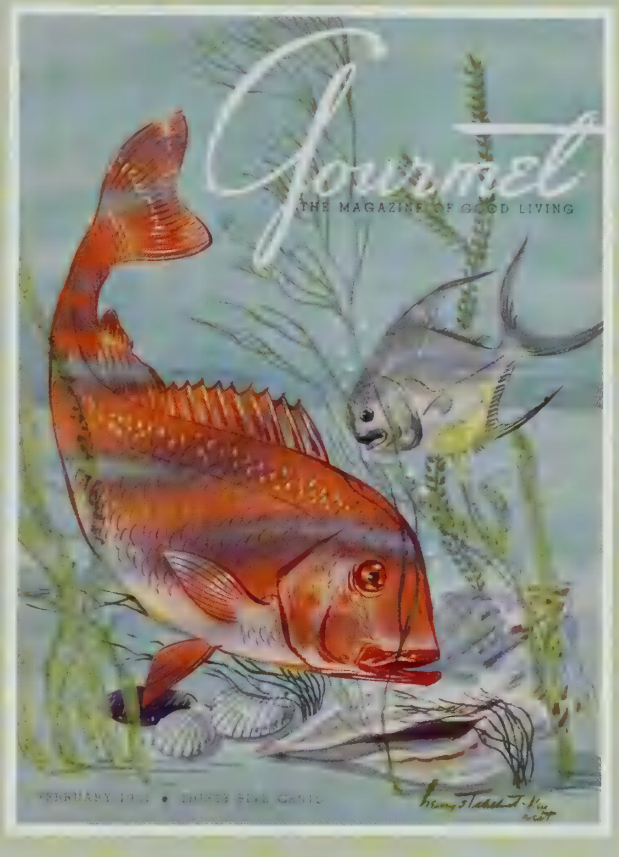
When it came to the bedroom, the wife confesses, "I barely said a word, because I don't think anybody needs to tell Mario *anything* about a bedroom—I think you just let him run." Run? He was practically galloping! In no time, from the salient spring of his imagination, Buatta had fashioned a four-poster bed of hand-carved painted wood, with a domed canopy—sporting tambour for the bed-curtains, silk for the bed-curtain lining, and chintz for the bed skirt and headboard. The colors are all painterly pastels: Apart from the romantic apple green that washes over the walls, there are pale lemon yellows, peachy apricots, aquas and corals. "One day we were wandering around one of the big fabric houses," the wife fills in, "and I saw this trim with little clear glass beads on the bottom, and I said, 'Oh, that is so sweet.' Mario promised he'd find somewhere for it, and what did he do—he used it to trim the lampshades over the headboard, and it's this delicious little crystal feeling in the bedroom."

Before taking leave of the place he had made so beautiful, Buatta allowed himself to be lured into one of the wife's elegant antique hackney-drawn carriages. About 15 seconds later, though, his horse sense kicked in and he was back on steady ground, watching the high-stepping equine action from a safe distance. □

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A BEAUTIFUL BALANCE

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to the more fragile interior. The practical path, after trips to the grocery, is the elevator. The sculptural path is a long concrete ramp, "like the tail of a horseshoe crab," she notes, extending her architectural metaphor. Chair of the architecture department at Harvard, she walks past the ramp of Le Corbusier's famous and influential Carpenter Center whenever she's in Cambridge.

The poetic journey into the house, however, is the glass-enclosed stairway up the center of the building that passes through an acid-etched glass floor directly beneath Carpenter's dichroic ceiling. The architect links the natural world outside through a conceptual promenade. "The horizontal character of the site is pronounced," she says. "You approach through a series of strata—water, sky, sandbar, ground plane—and finally pass through a transparent glass enclosure, up through the translucent glass floor and into the living space. It's as though you're coming up from underwater, passing through liquid light, past the surface, into the air and light of the living space."

The dining and living areas, kitchen and library flow freely around the central stairwell, occupying the piano nobile of the structure. Framed views open front and back. "When you're in the center of the house and just pivot, you turn from the gulf, with that serene horizon, back to our tropical garden," says Renée Silverstein. "From the middle of the house, you can experience two different feelings simultaneously."

The bedrooms occupy a complex of spaces upstairs whose concealed doors allow an open flow. "We talked a lot about building movement into the plan rather than compartmentalizing space into rooms," Mori explains.

She apportioned 1,200 square feet of the main floor for a long, narrow living room with 14-foot-high ceilings. "That's like being in a loft on an island," says Michael Silverstein, adding, "While it had a raw beauty, it needed some warmth."

To achieve atmosphere inside, Mori chose basic materials that would contrast with each other and yet interact and change with light. Glass juxtaposed with the concrete contextualizes the material in a collage that softens and even etherealizes its hard surfaces.

"Standing in the middle of all that bright space, we wondered what kind of furniture we should bring into the house," says Renée Silverstein. "We didn't have a clue."

"We collect everything from Art Déco on, but the type of furniture we started moving in, even modern wood pieces by Nakashima, didn't look right," says her husband. "The house was asking for things that were done later."

"We finally just loaded a truck and sent it down," Renée Silverstein says. "It was grand fun. Like Christmastime. The space of the house rejected some pieces, but a table with a bronze base by Giacometti looked good next to a stainless-steel-and-chrome piece from the '70s—that was a surprise. Midcentury pieces by Royère also looked good—the house could handle certain woods, especially when the furniture had a certain scale.

"We worried that after sundown, when the house loses the views, the interior might not retain its importance," she continues. "But it has a wonderful strength in the evening. The lighting gives it all an inner glow. That's when the volume of the space takes over. The glass floor around the staircase, which is so subtle, becomes more important at night."

"It's not the kind of house where you sink into a sofa to read a book," says Michael Silverstein. "Modern houses like this take you out of a cocoon and project you forward. It's a different way of living. You feel younger. A modern house always keeps you on edge." □

Mori links the world outside through a conceptual promenade. "It's as though you're coming up from underwater, passing through liquid light, into the air and light of the living room."

AT THE PALAIS-ROYAL

continued from page 191

seating of the architect's design pays homage to Frank's interiors for the vicomte and vicomtesse de Noailles and Schiaparelli, and Chareau's in the Maison de Verre. "The custom-woven geometric textiles, which are one of my signatures," Marino explains with just pride, "are a leap of faith for the client—not only because they are costly but because every stripe or plaid is unique." In the spirit of openness that defines the décor, the architect welcomed the collaboration of other great talents. Claude Lalanne, the French sculptor famous for her fancifully organic objects, forged the lattice of bronze bamboo stalks that surrounds the fireplace, and the conceptual epigrammist Jenny Holzer created the incised-stone pedestal table.

Cocteau, Colette and other artistic luminaries have made the Palais-Royal their home.

The Palais-Royal, as Colette wrote, is a "provincial village in the heart of Paris," and while mothers no longer shout from their open windows to urchins playing in the sandbox below, and "working girls" no longer troll the shadows of the arcades, it is still a place where friendly neighbors say hello. Despite the massive construction work on their duplex that took more than a year, the couple's fellow Palais-Royalistes were, the husband notes, "exceptionally good-humored and forbearing about the disruption—partly, perhaps, because my wife is a Parisienne, but partly because there is a long-standing tradition in the square of giving world-class perfectionists like Peter carte blanche to do gut renovations. There was only one point about which they expressed any Gallic skepticism: our desire for central air-conditioning. That vanished this summer, when the temperature hit 104. We gave a cocktail party for them, and the response—which was as much, I think, to the interiors as to the AC—was summed up by the guest who raised his champagne flute and said: '*C'est vraiment très cool.*'" □

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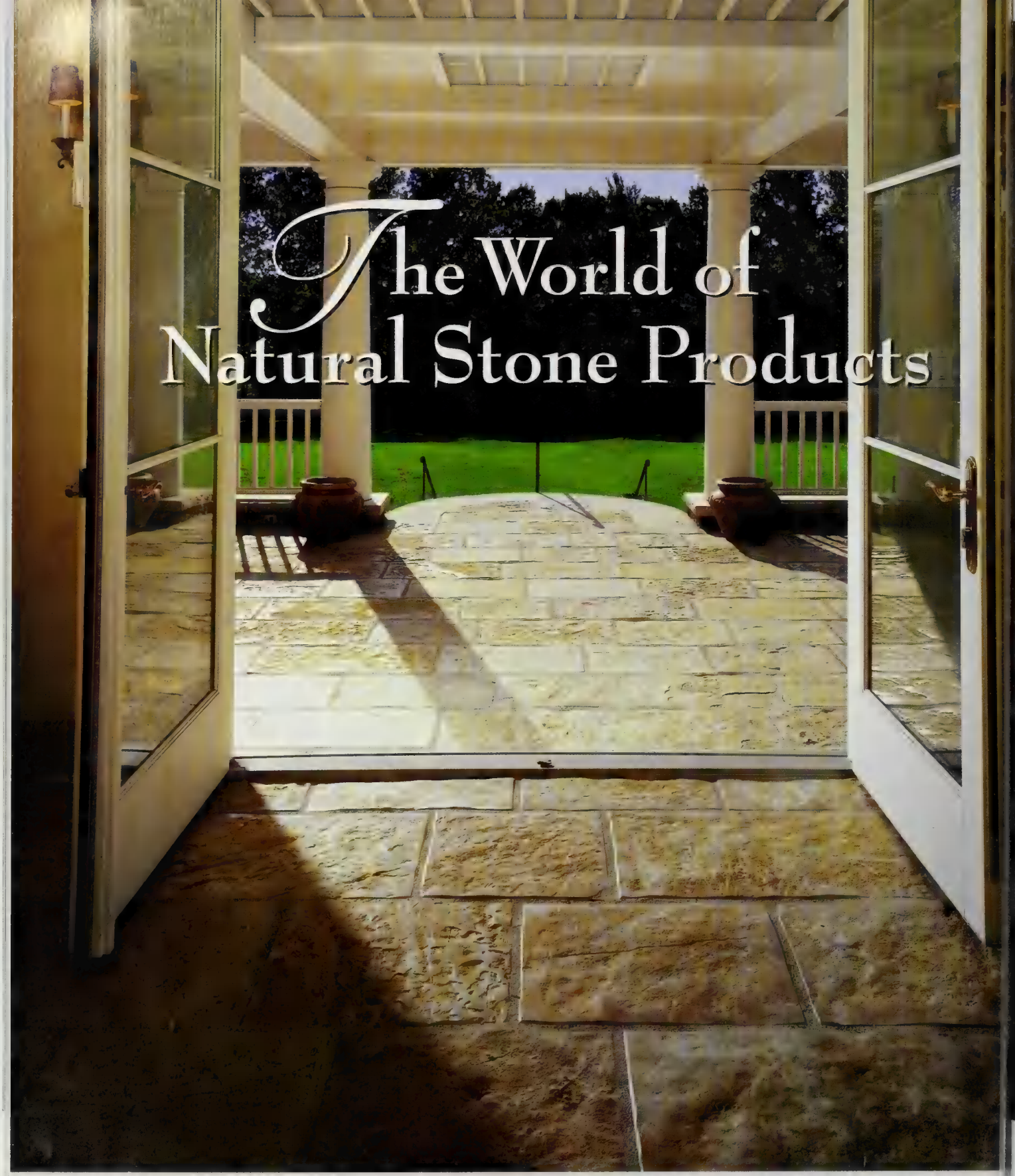
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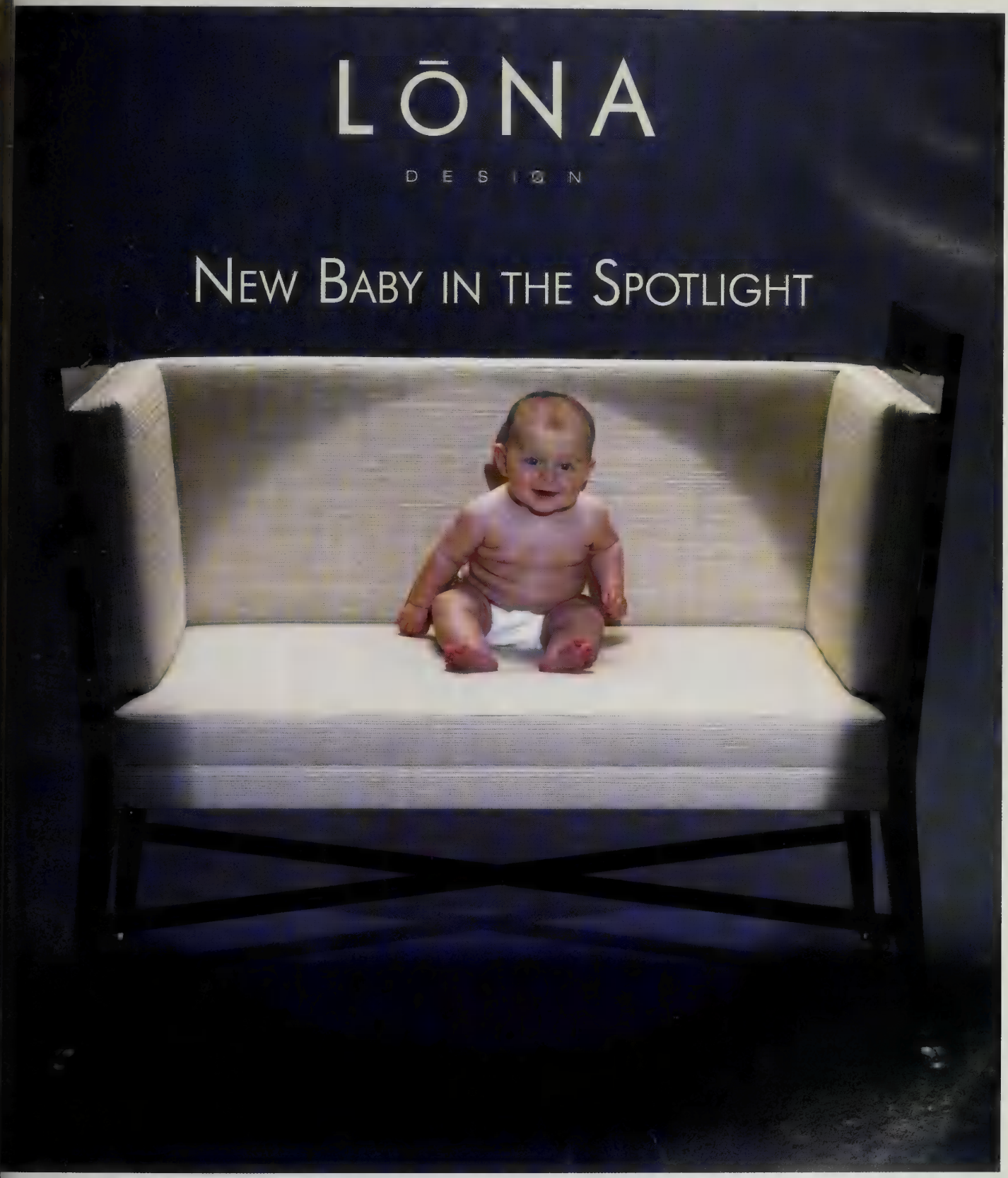
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SHAKEN AND STIRRED

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painting is enough for a room, maybe two if the room is large—a strong painting needs space—and it's best not to see it as you enter a room. It's better to discover it only after walking in and turning around."

There was a lot of lively talk with the client about color: how a splash of red could focus a room in the way that Canaletto could focus a painting by adding a figure in a red coat to a scene of blues and greens; how much interior color is appropriate for the English light.

They talked about the flattering rich shade of pink leather seen on the Art Déco dining chairs at Eltham Palace. Gosling tracked down the manufacturer and had the same color leather made again. Every nuance of color throughout was carefully adjusted.

"I've never known anyone with such knowledge of color," says Gosling. "That confidence comes from careful looking, having an opinion and always being willing to take risks. In contemporary paintings he's far ahead of me; he's taught me so much. Having that kind of client is like having a good director in the theater. It meant I could take more risks, knowing he would call me on it if I went too far."

The rooms are simple and strong, understated, with details to appreciate slowly. Subtle furniture was superbly finished

> The rooms are simple, understated, with details to appreciate slowly.

by Linley craftsmen; the grooves in the limestone skirtings, architraves and fireplaces were crisply incised by hand.

It is an intelligent house, and it can also be a very festive house. "The wide central hall suggests the great hall of an Elizabethan manor," says the client, "so I had a banquet table made, long enough to seat 30, narrow enough to talk across."

On such a night the house is full of laughter and good conversation; by day it is serene. The only change he might ever make is to *very* slowly rotate the paintings, take a picture out of storage, put another away for a while. "If a house is always *exactly* the same, it's comfortable but never exciting," he says. "The success of this house is its capacity to be both." □

WALKING THE LINE

continued from page 213

Since both Pali and Oshry confess an allegiance to minimalism, there is an austerity underlying the beauty of the dining room, where the table, slot window and fireplace wall combine to form a study in horizontals. Adjoining it, the sparsely furnished living room, with its double-height volume, offers a dramatically vertical response. But minimalism, like most other isms, works much better as guideline than doctrine. Thus the warm touches throughout the house that rescue it from cold theory—the rich maple floors, echoed in the solid planks of the staircase; the thick limestone louvers on the east façade, individually heavy as boulders but collectively suggesting diaphanousness; and the paintings on the wall, a mixture of unusual portraits and anachronistic, antiques-store landscapes that charge the atmosphere with mystery.

Modernism has always addressed the tension between civility and daring, and a pair of elements on opposite ends of the house—architectural bookends—capture this dynamic. From the roof off the master bedroom, a long but seemingly purposeless beam extends over the deck. Pali explains that it was designed to hold a yet-to-be-installed outdoor curtain; when drawn, it will provide a degree of privacy for Oshry and guests using the deck, which is directly below the neighbors' house farther up the hill. When pulled back, however, the neighbors' equally majestic view will remain unobstructed, a goodwill gesture that can't go unnoticed. Way over on the other side of the house, Pali guides a visitor to a narrow balcony off a guest room. The aluminum grillwork beneath one's feet doesn't look nearly as sturdy as it is; stepping onto its delicate lattice requires an act of faith.

"The grillwork was a good solution, drainage-wise, but step out onto this, and it's also kind of neat to have to think a little bit," he says, smiling mischievously. "You can see all the way down to the ground below you. There's a brief moment of disorientation." Standing on the balcony, looking not unlike the captain on the prow of his ship, Zoltan E. Pali takes in the impressive view. He's right. Beauty, serenity, tranquillity—they're all worthy architectural goals. But it's also kind of neat to have to think a little bit. □

MEASURE FOR MEASURE

continued from page 223

media center. The rooms have no walls; they are open to hallways on two sides. "I like things symmetrical and balanced," Post says. "With the double hallways, you never have to go through a door. I don't like doors, and I try not to use them."

It took Maltz a year to build out the loft. Then Post dove in. "I wanted it classical yet chic and contemporary," she says. "Formal yet inviting."

All the walls are painted her signature white, albeit in four shades, because Post wanted to highlight the client's many works of art. The furniture is all in warm, harvest colors—wheat, pale yellow, eggplant—and soft fabrics. The floors are dark Brazilian cherry. Only

> The living area "is my sanctuary. It's where I go to when I want peace."

the entrance hall and baths are done in the Jerusalem limestone. "I believe in consistency in materials," Post says.

She commissioned several overscale pieces for the overscale rooms. For the 28-by-30-foot living area, she ordered a 12-foot-long custom sofa in soft purple wool and two extra-wide mustard-colored club chairs. She then designed a *wenge* low table the length of the sofa, as well as two side tables. These, together with a pair of chairs and two drum tables in gunmetal steel, float on the custom rug.

The client loves this area. "It's really my sanctuary," he says. "It's where I go to when I want peace. Jennifer designed it to be tranquil, and it's good for everything, from napping by myself to having cocktails for 40."

He really appreciates what Post does. "Jennifer can read your taste intuitively. I gave her a lot of freedom, but she still got me involved in the process. She even got me to go to stores with her to see things she had already picked out for me. Sometimes I said no to her suggestions, but she was never pushy."

His accolades for Post would make her blush: "She always understood that it's my space, that I have to live here and enjoy it. And I do. The biggest part I played was to write the checks. She did the rest." □



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ANGLOPHILE IN TURKEY

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vases and a dark, heavy, minutely carved French oak cupboard. You know you're in the home of a career collector.

The bar is raised even higher in the reception room, a worldly and skillfully tamed scramble of patterns, forms and textures. Swags and jabots in tobacco-gold cotton velvet cloak the windows. A pair of voluptuous, deeply fringed sofas converse across the fireplace. A Louis XVI writing table displays a Seljuk pottery bull designed to hold holy water. In a room packed with trophy antiques, none excites Atabarut more than the French gilt armchair made for Egypt's khedival family in the 19th century.

"The khedives were 'half kings'—independent from the Ottomans in national matters but dependent on them in international affairs," he says. "Their furniture was rather bright and bulky and overwrought, but I'm fascinated by what it says about the way they lived. My chair was a gift from a client, and I've seen others just like it in one of the khedives' palaces in Cairo. Mine is covered in a Genoese silk with a motif of tulips, the most prized flower of the Ottoman Empire."

Atabarut conceived the dining room as a winter garden in the south of Italy, with trompe l'oeil treillage, a Murano glass chandelier hung from plaster shells, and Meissen birds perched on brackets. It is as sweet as the Oriental drawing room is gentlemanly. Friends invited for the weekend are indulged in that rarest of country house refinements: their own sitting room. From the upholstered chairs wound with passementerie in the Napoleon III taste, to the blue-and-white ceramic garden stools, to the traditional brass *mangal* for preparing Turkish coffee, it's enough to make a guest late for dinner.

While a number of rooms still await their destinies, they are guaranteed to embody Murat Atabarut's heteroclite views on design. "I could have done a completely Ottoman house," he reflects, "but that would have been too easy. Besides, I can't imagine limiting myself to one style. I've always aspired to the open-mindedness the English show in their houses. I think they get it right." □

TAKING THE CURE

continued from page 236

room, kitchen and storage areas; the left, more private one includes a family room and bedrooms. Every space seems oriented to the outdoors, notably the master suite, in which a strong axial line leads through the sleeping, dressing and bathing areas to a compact patio beyond.

The wife was deeply involved in both the design and construction of her home: "She would come in and spend all day every day on the site," her husband reports.

The design team kept furnishings to a minimum, so as not to detract from the house's generous volumes. (In truth, nothing could.) The interior projects what Solís Betancourt calls "a very studied simplicity." In one of several discrete seating areas in the main room, soft-hued Billy Baldwin classics—a sofa and slipper chairs—are juxtaposed with a striking white laminate-and-aluminum low table. In the same grouping, an exuberant tree-trunk chair provides a stellar example of "the unexpected element" that the two love to place in their rooms. "It's a quirky feature to break the hard lines," Sherrill explains.

Overall, the palette is quiet—beiges, whites and grays—in this way, the sometimes riotously colored paintings in the clients' collection, including a fetching painting of the couple's children, by Jackie Moore Watson, a Long Island artist, and mostly abstract canvases by Puerto Rican artists, assume greater prominence. "We wanted the color to come from the art," the wife says.

> Clean-lined and monochromatic, it seems to contradict the capital city itself.

Such a bold yet restrained design makes the house feel a long way off from the daily clamor that is San Juan. Even when a large gathering is in full swing here, with people milling on lit walkways and terraces and the deafening island tree frogs, known as *coquís*, sounding in the night air, the place feels like a refuge. "It's very Zen, very soothing," the wife says. Her husband concurs: "It's the country in the city. I feel like I live in a park." □

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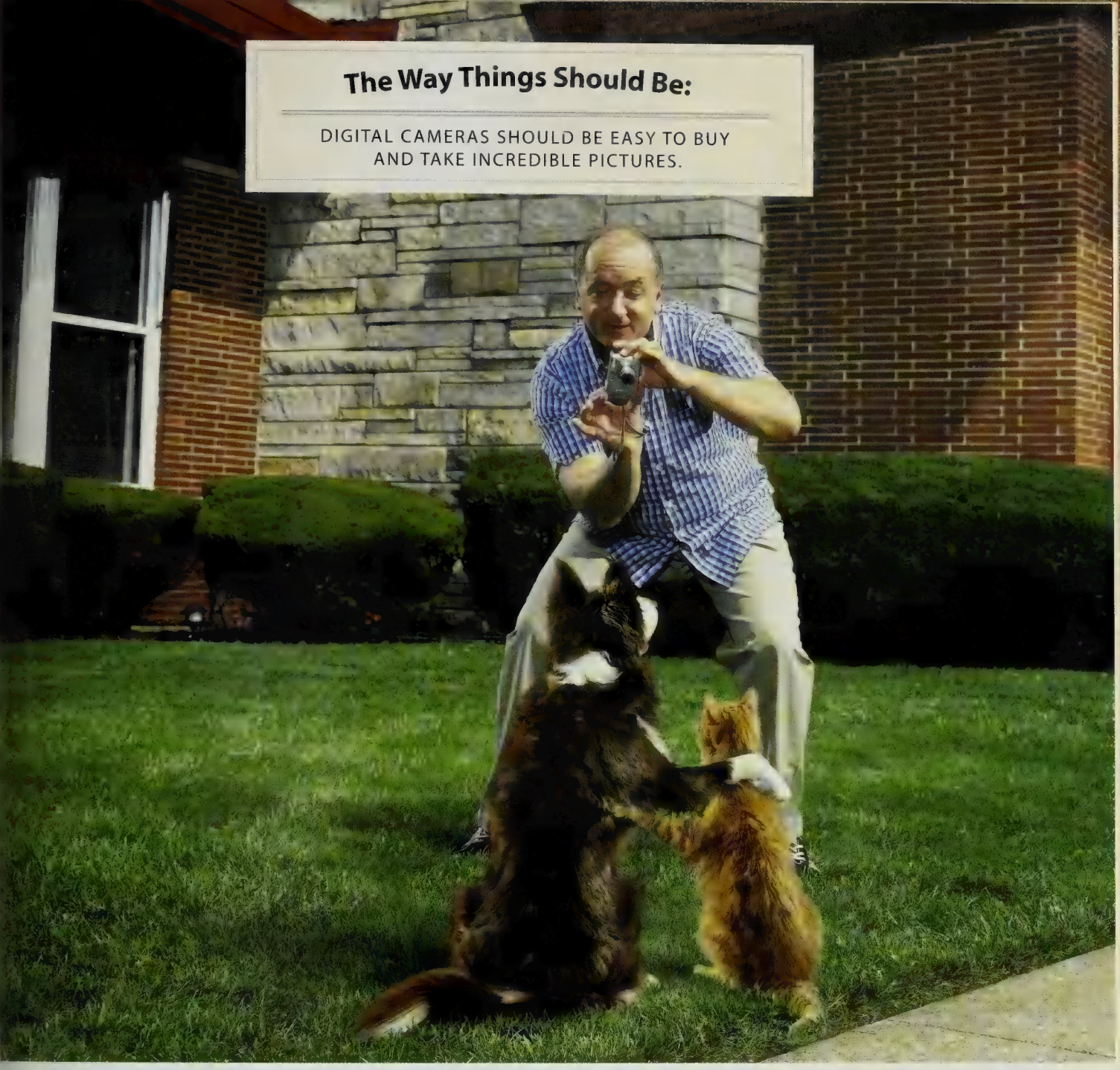
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